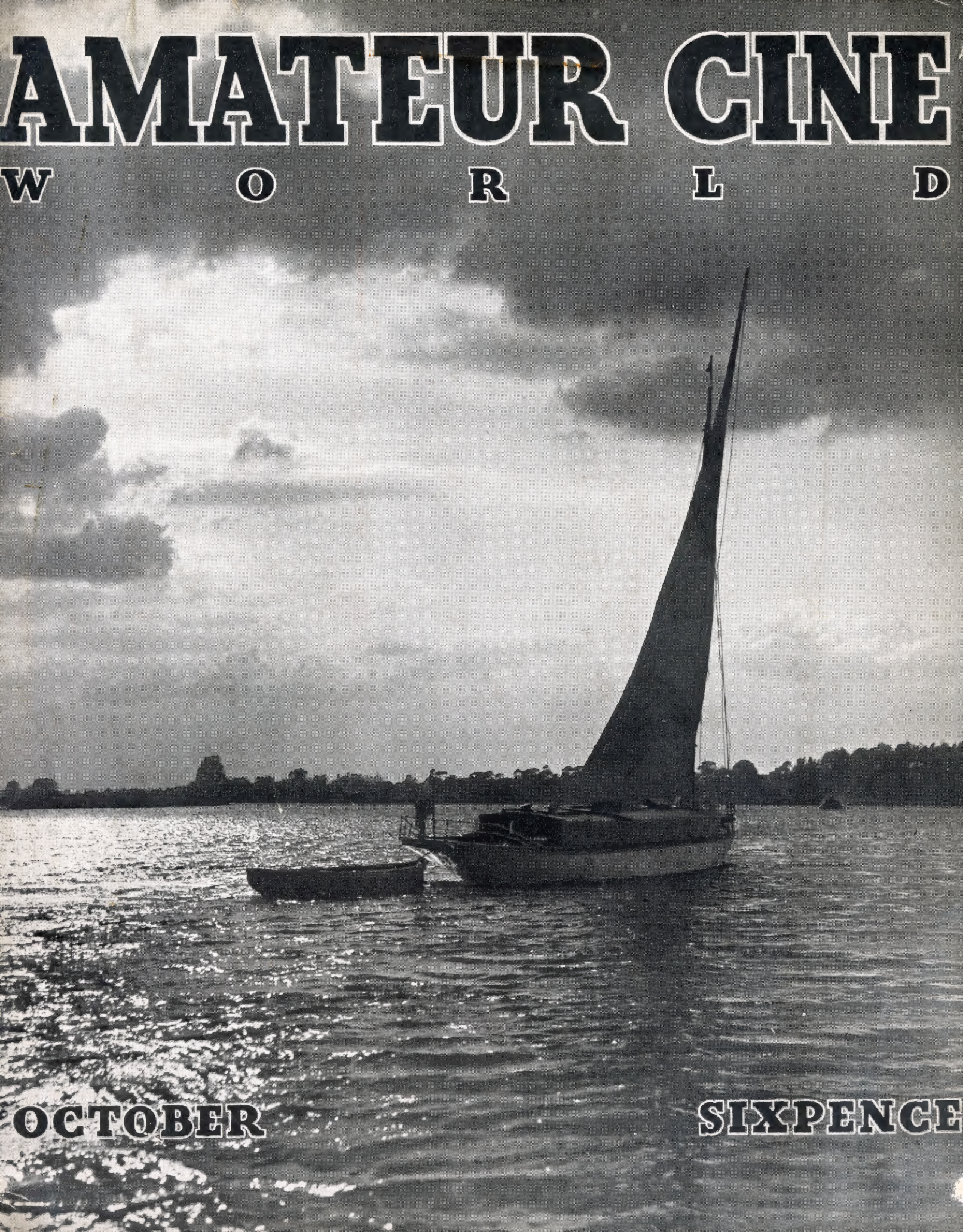
# AMATEUR CINE WORLD



OCTOBER

SIXPENCE

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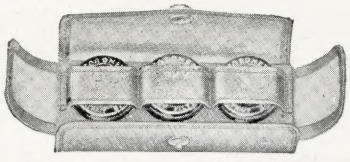

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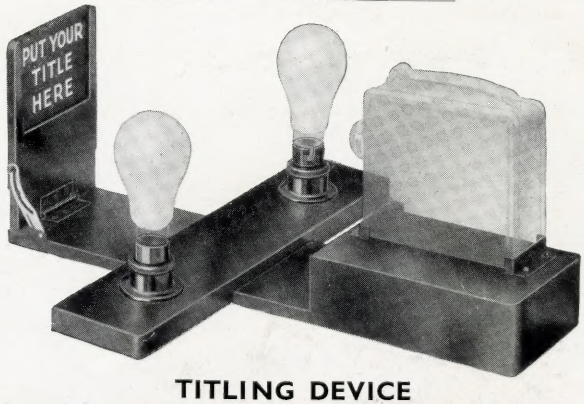


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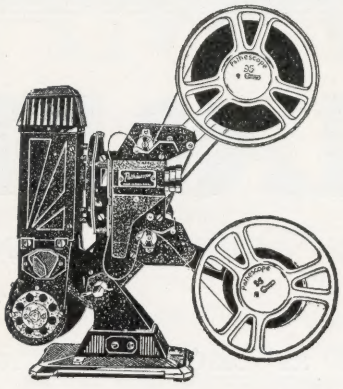

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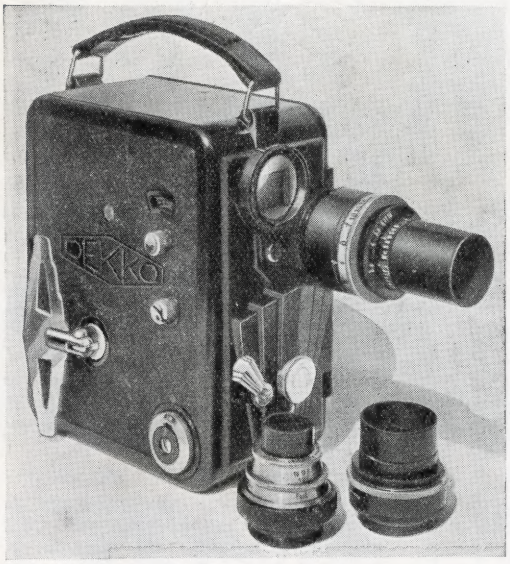


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| Meyer Telephoto Anastigmat inclusive optical Finder *extra* | 16 | 0 | 0 |

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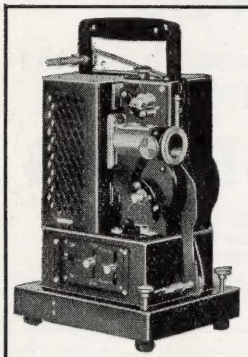

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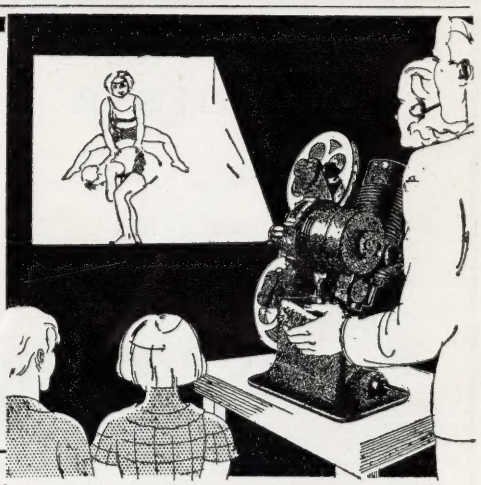

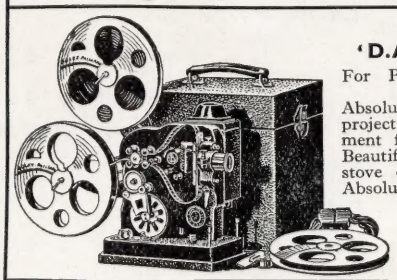

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VOL. I. No. 7.

SIXPENCE EVERY MONTH

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OCTOBER, 1934

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*An attractive scene both cinematically and pictorially; it has those three essentials—foreground interest, effective composition and movement.*

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## SETS THE STANDARD FOR 9.5m/m CAMERAS

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Dallmeyer Telephoto Lens Focussing 3 in. F/4 £5 0s. 0d. ; Leather Case to take Camera, etc., 17s. 6d. ; Telephoto Leather Case £1 1s. 0d. ; Colour Filters, 2x, 3x, 4x, 10s. 6d. ; Portrait Attachment for Fixed Focus Lenses 10s. 6d. ; Lens Hood, 1.9, 2s. 6d., 3.5, 2s. 0d.

I believe that this Dekko 9.5 Camera is the finest of its kind and I am proud to be the advertising agent responsible for this advertisement.

W. E. Broadrick

# THE EDITOR to his READERS

NOW that the longer evenings are here, with only too insistent promise of yet longer evenings to come, the amateur movie-maker has an admirable opportunity of popularising the hobby among his friends. It is no good advertisement for it to give a slovenly film show, with a sheet as a screen, chairs grouped in front of it in any old fashion and as accompaniment a running commentary from the projectionist to elucidate points that should be explained by titles, or if they cannot be explained, should never be in the film at all.

Careful editing and titling can prevent the last contingency but even the best film will gain in effect from attractive presentation. The presentation of your films is just as important an aspect of amateur cinematography as the taking of them, for what is the use of the finest equipment in the way of cameras, lenses and projectors and all the other refinements and accessories that make for better movies if the finished products are shown under conditions in which they cannot possibly be fully appreciated ?

Not only is it a disservice to your audience to show films without any attempt at showmanship—it is a very real disservice to yourself and to the amateur movement. Oh, but I am only giving a show to a few friends, says the unenterprising amateur, as if that were an excuse for slipshod presentation. But what have your friends done that they should be denied the enjoyment you would probably be at some pains to give a stranger ? You cannot infect them with your own enthusiasm if there is no sympathetic atmosphere in which it can get across, but on the other hand you can readily bore them with it. And so potential recruits to the movement are lost.

The presentation of an evening's entertainment needs to be carefully planned and an attempt made to infuse into it some of the showmanship that has built up the commercial cinema to its overwhelming dominance. It is not difficult to do this and the working out of ways and means is just as fascinating as that of any of the other aspects of amateur cinematography. In this special Projection and "Indoor" number of *Amateur Cine World* you will find many suggestions for the more effective presentation of your programmes. Even though your home "cinema" may be only a small room there is no reason why you should not put some of them into effect. Indeed, the fact that a room is small and void of any suggestion of the cinema auditorium is quite the best of reasons for putting them into practice.

* * *

REMEMBER the date : October 15th. This is the last day on which entries can be received for our first competition. Users of all three sizes of film—8mm., 9.5mm. and 16mm. are offered the opportunity of winning not only substantial prizes but also public recognition of their work. But our competition is not only an incentive to better movie-making on account of the tangible awards ; you will find the making of the film you intend to enter will give you useful experience in almost every phase of amateur cinematography—preparation of the script, actual shooting, editing and so on, for all entries must not exceed about seven minutes showing time. Hence particular care must be taken over the script and editing.

It is our experience that many amateurs are diffident about the merits of films they have made which are simple and unpretentious. They need not be. As we point out elsewhere in this issue, it is not necessarily the most elaborate production that is the most successful. Simple or sophisticated, the criterion is the sincerity that has gone to their making and the degree to which the author's intentions are realised in the finished production. Full details of the competition, which is open only to amateurs and amateur clubs (with a special section for beginners), will be found on page 311.

*Cast shadows that make imaginative patterns can enhance the dramatic effect built up by the acting, but have you realised how very effective an occasional shot of shadows alone can be ?*

# *Your* OCTOBER *News-Reel*

## *And How to Film It* .·. *By "TRAVELLER"*

ALTHOUGH the light is tending to become yellow the seeker after news-reel subjects need not be perturbed this month, especially as all the subjects are best photographed in the middle of the day. Probably the event providing most subjects is the ploughing, thatching and hurdle-making contests. This event takes place early in the month at Banbury and will probably bring rural England to life. There you will probably find the subjects you have searched the countryside for, but without discovering their whereabouts.

In view of the fact that these are competitions, you will be able to see a whole field ploughed to the merry tune of the horses' jingling harnesses, see cottage roofs thatched and hurdles constructed. This means, of course, that you will have plenty of time to study your subjects from every angle —a fact that will be fully appreciated by those seeking after the artistic news picture.

*In the ploughing, thatching and hurdle-making contests at Banbury on October 2nd the amateur news-reel man will have plenty of time to study his subjects from all angles and get artistic news pictures*

The ending of Summer Time—on October 7th—will provide a test for ingenuity—omitting, naturally, the porter's dilemma at a big railway terminus that boasts of its clocks! Trafalgar Day celebrations are always picturesque, whether you witness them on board H.M.S. Victory at Portsmouth—you may have some difficulty here in the naval part of the port with a camera—or in London.

The commencement of the International Air Race from London to Melbourne should prove entertaining material, especially if you endeavour to get something a little different from the professional cameraman's efforts. John Peel commemoration promises to be something a little out-of-the-common at Caldbeck in the Lake District and worthy of special attention.

The judges' procession from Westminster Abbey to the House of Lords never seems to have been filmed from an elevated viewpoint. This would be a new angle on an old custom! At Newmarket, the chief race meeting is "The Cesarewitch." Run in picturesque surroundings, even at this time of the year, it is an event worth going a long way to witness and record with the camera.

### OCTOBER EVENTS

**1** Pheasant Shooting commences.
**1-2** October race meeting at Birmingham.
**2** Ploughing, thatching and hurdle-making contests, Banbury.
**2-4** Ancient Proclamation of Bridge Fair, Peterborough.
**2-5** First October race meeting at Newmarket.
**4-6** Ancient Goose Fair, Nottingham.
**6** Motor racing, Donnington Park, near Derby.
**6-8** Angling contest, Southend-on-Sea.
**7** Summer time ends.
**8-13** Lawn Tennis Open Hard Court Championships, Felixstowe.
**10** Pleasure Fair, Tewkesbury.
**10-11** Race meetings, Curragh, Irish Free State.
**12** Ancient "Mop" Fair, Stratford-on-Avon.
**17** "The Cesarewitch" race meeting, Newmarket.
**17** Pleasure Fair, Banbury.
**20** Commencement of International London to Melbourne Air Race.
**21** Trafalgar Day. Celebrations aboard H.M.S. Victory at Portsmouth and in Trafalgar Square, London.
**23-25** Race meetings, Curragh.
**29**-Nov. **3** Home Arts and Industries Jubilee Exhibition, Albert Hall, London.
**31** "The Cambridgeshire Stakes," Newmarket.
**31**-Nov. **1** Steeplechase race meeting, Manchester.

During the month:
The Judges' Procession from Westminster Abbey to the House of Lords, London.
Oyster Festival at Colchester.
John Peel commemoration, Caldbeck, Lake District.

# PRESENTING YOUR FILMS

## *Rules and Principles of Cine Showmanship*

*By*
D. CHARLES OTTLEY
*Author of "A Complete Manual of Amateur Cinematography"*

PRESENTING films, from the amateurs' view-point, is just as much an art as taking them. The days are passed of a calico screen at one end of the room and a turned-up box at the other, and the common endeavour of most amateurs to-day is to create and, so far as is possible, maintain (within the limited confines of the home) the atmosphere of the professional 'super.'

A certain amount of care and forethought can make all the difference in the world between a mediocre 'throw-over' of a film and a dignified, thoroughly workmanlike 'presentation'; and it is the purpose of this article to offer a few suggestions upon presentation which will assist the amateur in achieving realism in the screening of his 'classics.'

### *Observation Ports*

It may not always be possible to utilise two rooms, one housing the apparatus and the other the audience. This is, of course, the *ideal* and, in a number of cases, as an ideal must remain. The alternative is to portion off a section of the room for accommodating the projector, etc., either by an arrangement of curtains or a folding screen (suitably fitted with projection and observation 'ports' for the 'eye' of the projector and of the operator).

Projection screens are quite important and apart from picture-size (dependent upon the 'throw' available) are produced with various surfaces which affect the 'brilliance' of the projected image. Broadly speaking, there are two distinct classes of screen—the silver surface and the matt surface. In a long, narrow room where the extreme angle of viewing is not likely to be wide, the silver screen should be used. Where the viewing angle is wide the matt surface screen yields the most satisfactory image (although this latter surface can never be as brilliant and, in effect, as stereoscopic, as the former).

### *Tidy Leads*

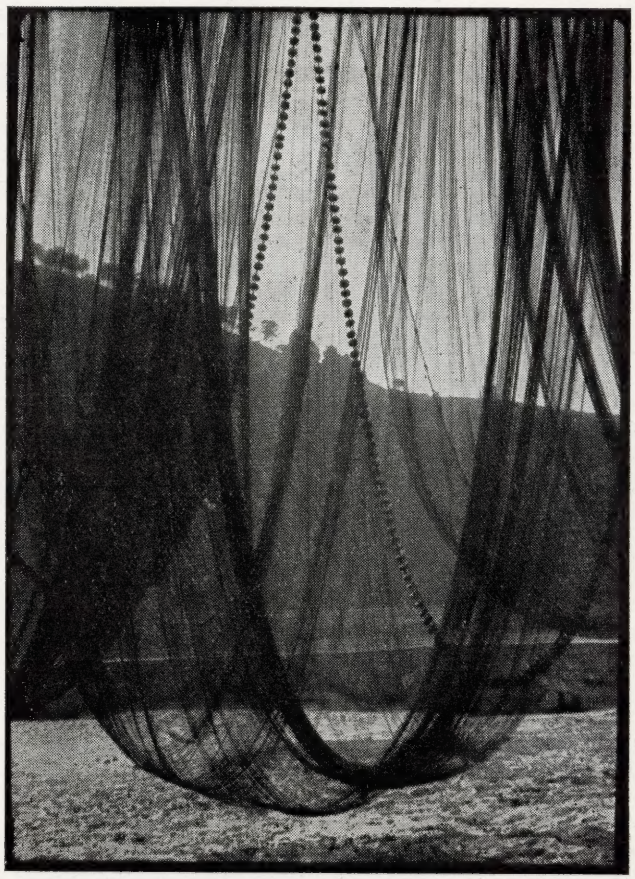
It is most important to see that all lines carrying the mains voltage are in a good state of preservation, that the insulation is sound at all points and that they are so laid as not to come into contact with the audience. Where an amplifier and loud-speaker are used the position of the speaker will normally be adjacent to the screen, which means that one (and perhaps two) lines will trail from one end of the room to the other. If possible these lines should be laid *underneath* the carpet or arranged to traverse the skirting of the walls. Overhead suspension is not recommended.

When the mains are tapped at a wall-plug point, care should be taken that the plug fits moderately tightly into the socket. A loose plug (which at any time may drop from its position, due to vibration) can be remedied by carefully prising open the contact pins. Three-pin plugs (fitted in most modern houses) are to be recommended, since the third pin automatically 'earths' the entire circuit.

Although two projectors are necessary if an unbroken programme is to be presented (and twin turn-tables if the accompaniment likewise is to be continuous) few amateurs have yet reached this stage of perfection in home presentation. The next best is a compromise by which, during the changing of reels, suitable music is played to maintain as far as possible the atmosphere which, logically, is broken as each reel terminates.

This question of *atmosphere* is very important and unless the amateur realises its fundamental significance his performances will never be more than typically 'amateurish.' *Atmosphere* does not begin and end with the film (or films) but influences the entire programme. In this respect all but the finest cinemas in the country fail; and in this respect also the amateur has a decided advantage over the professional exhibitor. Atmosphere, so far as possible, should be consistent, not merely over

(*Continued on next page*)



*Here is a case in which the "framing" exceeds its normal function and becomes the chief feature of the picture—a simple shot but imaginatively treated. Imagine the effect of the nets swaying slightly in the breeze!*

# COMPILING a PROGRAMME

*A pleasingly composed shot, intentionally under-exposed to simulate a scene at dusk. It gains in effect by the soft tones thus introduced.*

the entire range of films but over the entire evening.

The following specimen programme will illustrate clearly what is meant by 'consistence of atmosphere' which is essential to the perfect presentation.

*(Continuing "PRESENTING YOUR PROGRAMME" from previous page)*

"A LONDON EVENING."

1. Gramophone records: Elgar's "Cockaigne" Overture or Ketelbey's "Cockney Suite."
2. Gramophone record: Some street cries of old London, sung by Emmie Joyce.
3. Amateur film—"London Old and New."
4. Gramophone record—Bransby Williams, impersonations of Dickens' characters.
5. Amateur Film—Charles Dickens and his London: "Scenes where the Master Trod."
6. Gramophone record—"Old - time Music Hall."
7. Library Film—"Little Dorrit," a tale of the Old Marshalsea.

The principal items in the programme are prefaced by introductory remarks and the "atmosphere" which it is intended to convey is further intensified by extracts from well-known poetry and prose on London. The above programme (which has been given by the author at his own private cinema) has one central theme or subject—London, and hence it has not been difficult to secure uniformity. But even where the films are of a varied nature an attempt should be made to create an "atmosphere." For instance, preceding a personal film of the family at the seaside you might have a record of the old song, "I Do Like to be Beside the Seaside." But the audience must have a programme to *know* that the family-at-the-seaside film is coming next in order that they may properly appreciate the particular record chosen. Or, like the author, you might compile a programme for "An Evening of Terror and Mystery." This programme was built round the 9.5mm. film "The Cabinet of Dr. Caligari" and included gramophone records of thriller playlets and exciting or sombre gramophone music.

Tableau curtains to open and close in front of the screen are a great asset to effect as also are lights that dim from maximum to minimum.

The essentials of a successful presentation are:

(a) Optical system scrupulously clean.
(b) Films re-wound with leads intact.
(c) All apparatus, particularly sound apparatus, tested *before* audience is admitted.
(d) Some form of programme for presentation to each member.
(e) Adequate seating accommodation.
(f) Distribution fuses examined prior to presentation.
(g) A performance of not more than ninety minutes duration with a definite interval of not less than fifteen minutes mid-way through.
(h) Careful lubrication of projector immediately prior to performance.

## *What Others Think*

*To the Editor, "Amateur Cine World."*

Sir,—As a direct result of a casual purchase of your admirable magazine I became interested in the hobby and purchased a second-hand camera and projector. I therefore hold you morally responsible for my new hobby and before I proceed to acquire more expensive apparatus I would be grateful of your advice. (This advice, as to the relative merits of different makes of apparatus, etc., has already been forwarded to the writer.—Editor).

My first effort is in the course of being edited and I hope to forward it in due course for the favour of your criticism. I look forward each month to the many fascinating features of your publication.

Hall Green, Birmingham. W. G. COVENTRY.

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"My subscription to *Amateur Cine World* is up this month, but I intend to renew it for a further twelve months as I think *Amateur Cine World* is the most interesting cine paper in the English language and this takes in the U.S.A."

Over Hulton, Bolton. G. N. BOOTH.

# A *Splash of* COLOUR— *Why Not ?*

*Highbrows may scoff at colour, as obtained by staining and toning ; but our contributor points out that, if used with discretion, colour makes an appeal to a large number of people. This article will be followed, next month, by one furnishing practical information on the staining and toning of cine films.*

*By* HAROLD B. ABBOTT

ALTHOUGH there is not the least reason why the cine camera should be put away at the end of the summer season, it is nevertheless the fact that many amateurs divide the year into two cinematograph seasons : the " taking " season, and the " projection " season. The projection season, however, is not confined to projecting but also embraces (unless the amateur is merely a dilettante) the absorbing occupations of editing and titling the crop of films obtained during the lighter months so that they may be presented in the most attractive manner. Indeed, many enthusiasts find this intermediate stage even more fascinating than either the initial camera work or the ultimate projection.

## *After-Treatment of Films*

Another phase of " intermediate " work, and one which should precede the editing stage, is the after-treatment of films which have been processed. This after-treatment may include the reduction of over-dense positives, intensification of " thin " ones, or the imparting of colour to certain sections by staining or toning.

To mention " colour " (unless it be " natural colour ") to some superior cinematographers is sufficient to produce a curl of the lip and an expression of intense pity that your ideas of art should be so plebeian. What matter ? If cinematography were confined to " artists " its popularity would be but a fraction of what it now is ; and the fact remains that many people, both cine workers and the friends who see their films on the screen, *do* like a splash of colour now and then.

## *Selecting the Right Colour*

*Now and then,* remember ! To set about staining or toning the whole, or even the major part, of one's films would be foolish and banal. A little colour now and then, on certain subjects which will " stand " it, is all that is required, and will be appreciated all the more because *it comes as a change* from the normal black-and-white.

It is obvious that certain subjects lend themselves to certain colours, and care should be directed in seeing that a proposed colour is in harmony with the subject depicted. You would not, for example, stain a normal fire scene *green ;* but red is not the only suitable colour. Amber can be quite effective for all kinds of fire scenes. Camp fire scenes (taken by the aid of flares) would be quite effective in blue ; while actual firework scenes could be of almost any colour.

One of the most useful all-round colours is, undoubtedly, amber : there are, indeed, very few subjects for which this colour is definitely unsuitable. Hay-making, sunlit woods — indeed any sunny scene in which it is desired to convey the effect of the warm glow — sea, mountain or garden scenes : one can scarcely call to mind an unsuitable subject, unless it is one in which the effect of night-time is desired.

For night-time effects blue is probably the only suitable colour, although one *has* seen deep green used for this purpose. Blue, not too deep, is also suited to sea-scenes, and a still lighter blue can be very effective for snow and ice scenes.

For woodland, landscape, and certain garden shots green is an obvious selection ; but care must be taken not to stain the film too deeply, otherwise a night-time effect which is not desired may be obtained. It should be mentioned here that depth of tint depends solely on the extent of dilution of the dye—the time of immersion has but little effect on the shade obtained.

So far we have dealt entirely with colours by simple staining, *i.e.*, by immersing the selected piece of film in a suitable dye solution. It is now necessary to consider the effects obtained by toning.

Toning is fundamentally different from staining, and the results obtained are also different in their character-

(*Continued on next page*)

*Notice how the "circle" motif is extended to the girl's dress and how this motif is stressed by the camera angle.*

(*Continued from previous page*)

# *Pleasing Effects from* STAINING *and* TONING

istics. Staining is purely a physical action in which, as has been mentioned, the film is dyed ; but toning is a chemical action wherein the chemical constituents of the image are actually converted into something different. The effect of staining is most noticeable in the highlights of the film ; but with toning it is in the darker parts of the picture where the change is most noticeable. It is worth while giving a simple illustration showing why this should be so.

Let us take an extreme case of a bronze statue silhouetted against a clear white sky. In our film rendering the statue is black and the sky clear and colourless.

*Here is a pleasantly composed shot that emphasises the value of reflectors.*

Dyeing the film (say, green) will obviously cause the clear sky to become green ; but you cannot dye black into green, therefore the statue remains black. If, however, we tone our black-and-white film in a solution which changes our black chemical (the image of the statue) into a green chemical, the statue will show as green, but the sky will remain practically colourless because there was (practically) no chemical in the sky portion to be converted.

The colours, too, obtained by toning are themselves different from the colours imparted by dyes : generally speaking the former are more pleasing than the latter ; but there are, in each method, certain colours which are unobtainable by the other.

The toning baths most commonly used are those which produce, respectively, sepia, brown, green and blue. Other colours, including certain kinds of red, are obtainable ; but the four colours mentioned are the easiest to achieve satisfactorily.

A really good sepia is very pleasing and may be applied to almost any subject ; but, of course, there are sepias and sepias : the excellence, or otherwise, of a sepia tone is very largely dependent upon the quality of the black-and-white film before toning. Brown is a colour to be used with restraint : it can be used effectively for certain types of rugged scenery and for other shots where " coldness " rather than " warmth " is desired to be conveyed ; but it has by no means the more or less " universal " application of sepia.

The applications of green and blue have already been indicated above, but it is worth noting that while a blue *toned* film of snow and ice, or sea scenes, is even more satisfactory than a blue *stained* film, the blue obtained by toning does not convey the impression of night which can be obtained by staining.

Owing to the characteristic difference of results obtained by each of the two methods some really beautiful effects can be achieved by a combination of staining and toning. An instance might be quoted of a sunset seascape : by toning the image blue, and subsequently staining the film red (not too deep), a very charming and colourful picture could be secured which would form a fitting finale to subjects of widely different themes. Other combinations are possible, and the amateur could devote many an interesting evening to experiments in this direction.

But, don't go colour mad ! Use it as an occasional spice—not as a main ingredient.

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## CARPENTRY FOR AMATEURS

THOSE movie-makers who are building up a home cinema will find much that will be helpful to them in " Carpentry for Amateurs," just published by Link House Publications, Ltd., (4-8, Greville Street, London, E.C.1) at 2/6, or 2/8 post free. Instructions for making a wide range of articles, from a pencil sharpener to a trailer caravan, are given, including the method of making a simple record playing desk. Where a simpler method of construction is shown besides a more advanced one, it has been given to bring the work within the scope of a limited range of tools.

The first section deals with tools and their uses ; advice is given on such things as the choice of wood, sawing, insertion and withdrawal of screws and nails, planing, fitting hinges, dovetail, mortise and tenon joints, and so on. The book is profusely illustrated—there are 192 clear illustrations—and is written in easy-to-understand style. Among the many articles for which concise instructions for making are given are a book-case, children's furniture, "help-yourself" table, space-saving desk (a particularly novel and attractive design) and house name-plates.

# "SPLATTER" *and* FLASH *Titles*

## *How to Make Them*

*By* GORDON BURDER

*For use in Bell-Howell, Cinecraft, Ensign and Kodak titlers. Only a few words, placed in the top half of the picture, should be used for this title to get the best effect.*

TO add variety to your titles have you tried the Splatter effect? Although they may look a little difficult to make at first glance, they are really *not* very difficult. Simple types are very easily produced but the number and variety of effects which you can introduce adds to their charm.

To make the Splatter title you first finish the lettering in the usual way. When this is dry lay a piece of paper diagonally across the title from corner to corner, leaving half of the title exposed. To make the Splatter effect is now quite easy. Pour a little of the white ink into a saucer or any flat receptacle. Now take a tooth-brush and dip the ends only of the bristles into the ink. Avoid getting too much ink on the brush.

Hold the brush firmly in the right hand by the end of the handle and with the forefinger of the left hand flick the bristle end of the brush over the exposed portion of the title. You can readily see that by this means and introducing various shapes of paper to lay over the title some very interesting effects can be obtained.

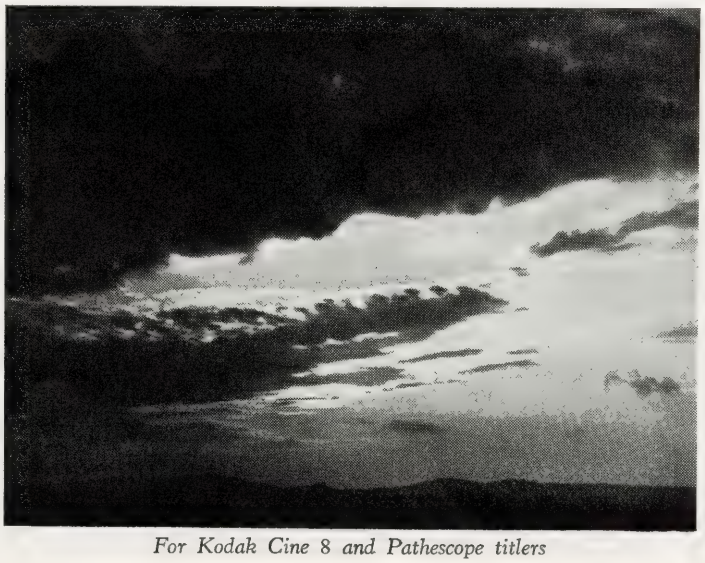
Many amateurs make use of the "flashed letter" title, but not all of them do it the easiest way. You know the idea: the title is flashed in letter by letter, the best effect being obtained with short titles such as "Holidays, 1934."

The simplest way of doing this is to set the whole title first and expose with the title card or camera upside down, according to which you find easiest to manage. Expose for the full reading of the title and then stop the camera. Now remove the last letter of the title, making a very short exposure, then the second and so on, making a short exposure after removing each letter.

The reason for removing the letters from the end is that you will find it very much easier to remove a letter from the made-up title than to form your title in correct alignment and position by adding to it letter by letter. After processing, of course, this section is cut out and reversed end to end.

Every amateur cinematographer who makes his own titles should, of course, keep a file of magazine illustrations. This does not mean that you should keep only full-page plates that might be useful as backgrounds. Small cut-out figures, either drawings or photographs, can look very effective on a plain grey background.

Small-patterned wallpaper makes good backgrounds. Why not call on your local dealer and ask for a few sample patterns or scraps. At most they would cost you a few pence. But do not vary the background too much throughout a film; aim at uniformity. Backgrounds of widely different designs that in no way relate to each other give a picture a scrappy effect, just as does lettering of different founts.



*For Kodak Cine 8 and Pathescope titlers*

*A striking background for which you can supply your own title. It is designed for use in the larger titlers such as Kodak, Bell-Howell, Dallmeyer and Ensign.*

# *What's New in* APPARATUS *and* IDEAS

*In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.*

## INDOOR LIGHTING.

ALTHOUGH you may use your camera all the year round, you are not by way of being the compleat amateur cinematographer until you have taken interiors as well as exteriors. The thrill and fascination of experimenting with indoor lighting is its own reward. And bear in mind that interior work with artificial lighting is not difficult. There seems to be an idea among the uninitiated that it is. Modern lighting equipment brings it within the scope of every amateur.

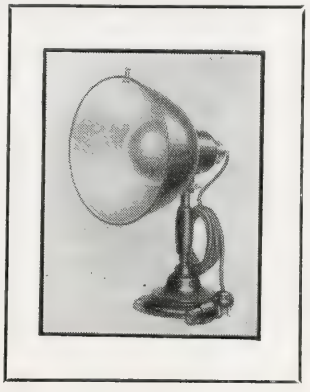
Sands Hunter, of 37, Bedford Street, Strand, W.C.2. have recently brought out a very useful transportable floodlight which will make indoor work in your own home easy of accomplishment. A pair of them is quite sufficient for all average home needs. The reflector is fitted with an adjustable wing nut so that it can be tilted in any direction. The inside of it is finished in aluminium, giving a highly reflective value and, to a degree, intensifying the light from the lamp.

The price of one floodlight, complete with reflector, 500 watt lamp and tripod, is 52s. 6d. The lamp can be run from the usual home supply, no additional wiring being necessary. A diffuser, for giving softer and more widespread lighting, costs half-a-crown.

## PRINTING YOUR FILMS.

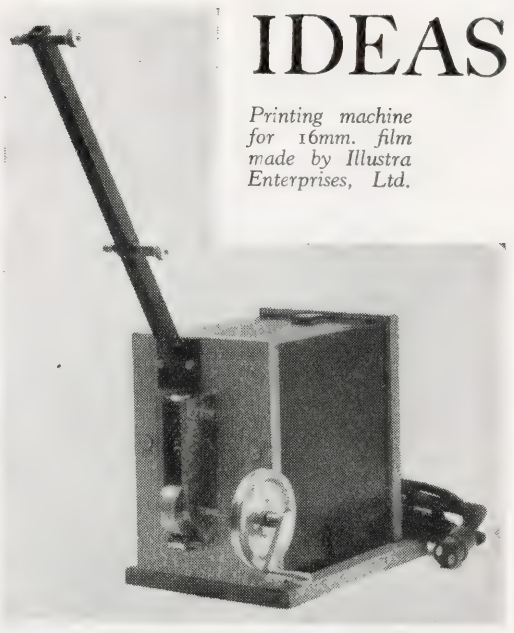
A printer is a valuable accessory for cine clubs who use neg.-pos. stock. It is a simple matter to run off positives for editing and the advantage of being able to take copies is a very considerable one. Illustra Enterprises, Ltd., of 159, Wardour Street, W.1. have recently introduced a 16mm. printing machine which is so simple to operate as to be almost fool-proof. It is soundly constructed of well-finished brass turnings and seasoned wood and should give years of service. It can be driven either by hand or by a small low-powered motor.

The films (negative and positive) are mounted on the upright bar seen in the photograph and fed through the gate together. The light variation can be controlled by a movable slit fitted by the side of the gate and hence errors in exposure on the negative can to a certain extent be corrected while the machine is running. A lamp of 15-20 watts should be used; it must *not* be a frosted one or highlights will appear in the print. Special care has been taken in the assembly of the gate to ensure that film creep does not appear in the finished prints.



*Floodlight for interior lighting supplied by Sands Hunter. A tripod for use with it is also available.*

The printer costs £8 and should prove a good investment both to clubs and individuals — even "personal" movie-makers who are not technically-minded, for the ease with which it is worked should preclude mistakes.



*Printing machine for 16mm. film made by Illustra Enterprises, Ltd.*

## ACCURATE EXPOSURES.

However proficient we may be in the practice of amateur cinematography, and however much experience we may have, we cannot get correct exposures merely by guessing. Keeping a notebook in which to enter the stops used for shots under varying light conditions is a distinct help, but only an exposure meter will give unfailingly satisfactory results. It cannot, of course, think for you. It is not just a case of directing it on the scene to be shot and taking the reading. But in the hands of an intelligent operator (and only average intelligence is required) correctly exposed shots are possible every time.

I have just been testing the Metraphot Photo Electric Exposure Meter which can be used for both still and cine work. There is also a Metraphot for cinematography only. Both are very simple to use. In the case of the latter all you have to do is to set the Scheiner scale at the back of the instrument, according to the speed of the film being used, set the lower scale according to whether you are exposing at normal or speeds between 8 and 64 frames per second and then direct the instrument on the object to be photographed, when the pointer at once moves to the stop to be used. I found it necessary to direct the meter slightly downwards on the darkest part of the object to be photographed. The Metraphot costs £4 and is a good investment.

## SOUND EQUIPMENT.

No amateur film showing of any length and certainly no club projection night is complete nowadays without music, and as more and more of our advanced workers turn to making talkies, the sound equipment becomes of increasing importance. Until sound-on-film becomes a



(*Continued on next page*)

(*Continued from previous page*)

# SOUND EQUIPMENT *for* *WHAT'S NEW IN*

practical proposition for the amateur, our sound equipment follows the trend of wireless apparatus rather than that of commercial talkie apparatus. For many reasons that is a good thing. Prices are kept down and design kept up-to-date more than would be the case if the demand came solely from the cine world.

*Portable amplifier for records and microphone announcements, by W. Bryan Savage. The model illustrated is a 2-stage amplifier, with 10-watt output.*

Examining the 1935 programmes of those wireless and associated firms who make amplifiers and other apparatus which suits the projector owner's needs, we find a welcome stop to the rush for low price at any cost. To-day, while there is remarkable value for those with little to spend, there is also a good choice of apparatus for discriminating buyers who want the best quality.

What sort of amplifier does the projector owner want? We can assume that it will be operated from the electric lighting mains. Amplifiers are generally classified by the sound output, given as so many watts. One word of warning here; a few makers describe their models according to the anode dissipation of the output stage. The undistorted sound output is the important figure. Make sure that you have this before you in comparing amplifiers of different make.

## *Sound Output for Small Room*

Neither of these figures should be confused with the current consumption of the amplifier, which is usually of the order of 50 watts and is not of much importance unless the cost per unit is unusually high. Two watts is a common sound output for a small room but I would advise the cine enthusiast, unless his room is really small, to aim at something higher if his pocket allows it; say about five watts. For club use, 10 to 15 watts can well be used. Many people may consider these figures excessive. In fact, one manufacturer describes his 5-watt amplifier as suitable for 400 to 800 people. But the greater the reserve of power the less risk of distortion due to overloading.

I am not suggesting you should operate your 5-watt amplifier at a 5-watt level in a private room. The reverberation would be intolerable and the neighbours would certainly complain. Cut down by the volume control, however, to a mean volume level of about 1 watt and you have the big reserve of power which is the only way to ensure that sudden crescendos will not overload the valves. All readers of A.C.W. will be familiar with the distressing quality of the sound in 99 per cent. of cinemas, due almost entirely to overloading.

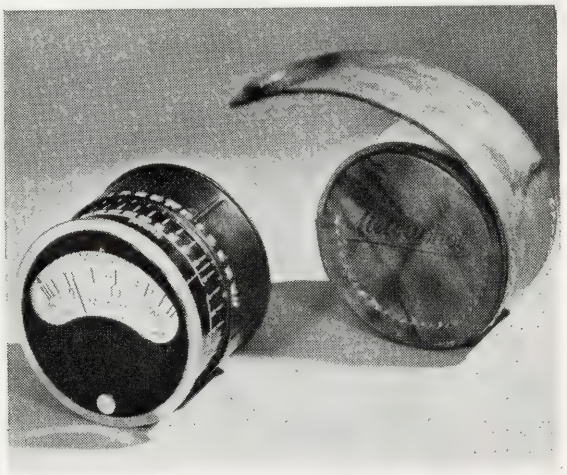
The other factor of importance in choosing an amplifier is the amplification. For sound-on-film and for use with a microphone at some distance from the speaker, considerable amplification is required, but for most cine purposes gramophone records and a microphone for announcements, the speaker speaking into it at close range, will be used and practically all the amplifiers sold can be fully loaded if the pick-up and microphone are not below the normal in sensitivity. As a rough rule it may be taken that for a given number of valves an amplifier with a pentode in the output stage is satisfied with a smaller signal than if a triode is used.

## *Mains Hum Cancelled Out*

Some amplifiers have two triodes in push-pull. That is to say each valve handles half the signal. Such an output stage requires a large amplification in front, but gives a correspondingly large output. It has a number of advantages in quality. For example, mains hum is largely cancelled out. A development of the push-pull system is the duophase output system, in which the division of the signal between the two valves is done by a single component in the output circuit.

One firm, Haynes Radio, is so convinced of the superiority of this method that they use it even for their $2\frac{1}{2}$ watt amplifier.

A form of amplifier particularly suitable for use with a projector is assembled in a wooden "suitcase" as a portable model, with an electric motor, gramophone



*Metrophot photo-electric exposure meter for still and cine work, reviewed on previous page*

# MUSICAL ACCOMPANIMENT

## *APPARATUS AND IDEAS*

turntable and pick-up built in. A volume control and sometimes a tone control are fitted. It can be operated near the projector, the loud speaker being placed behind the screen, or wherever is convenient.

An example of this type is the Ampligram, made by Birmingham Sound Reproducers, with alternative outputs of 5.9 and 11.8 watts. The former costs £26 10s. without and £27 15s. with provision for a microphone, and the latter costs £35. A screen grid valve in the first of the two stages gives high amplification. The makers describe the 5.9 watt model as suitable for 400 persons seated, or 150 couples dancing. The amplifiers can be bought separately.

A portable outfit is also made by W. Bryan Savage. This has an electrical motor and pick-up with a two-stage amplifier tucked neatly out of the way in a separate compartment. The cabinet and gramophone equipment costs £10, with 30s. extra for microphone transformer and fittings. Several amplifier chassis can be fitted.

*Ardente twin turntable unit, with provision for "fading" makes possible a continuous programme of music. The price is £10.*

A 3-watt amplifier, triode feeding a pentode, costs £8. A screen grid valve feeding a triode, giving the same output from a smaller input, costs £8 10s. A 5-watt amplifier, triode feeding super-power triode costs £10 10s. and a 10 watt amplifier, H.F. pentode feeding super-power pentode, costs £14.

### *For Club and Home Use*

A very interesting "suitcase" pattern, complete with gramophone motor and pick-up is the Push-Pull Quality Amplifier made by the City Accumulator Co. Having five valves and an output of 4 to 6 watts, it is very reasonably priced at £25 complete. Not only the output stage with its two big triodes but also the amplifying stage is in push-pull. The output is ideal for private use, yet sufficient for club use when required. The Ossicaide Transportable is another "suitcase" gramophone amplifier, available with 5½ or 10 watts output.

Perhaps it should be explained that "portable" in this connection refers merely to the design of the cabinet and the lay-out. It is as much as you can do to carry one to a car. Nevertheless, the design is one most suitable for use where there is no permanent projection room.

Of chassis models there is an even greater choice. The Haynes duophase amplifiers already mentioned are made with 2½, 6 and 14 watts output. The last is specially approved by a B.B.C. committee for schools broadcasting. Prices are low, especially having regard to the quality of the components. The 6-watt model, complete with dual loud speakers, costs £17 10s. These amplifiers, however, are designed to follow the detector valve of a radio set. For playing records an extra stage will be required in front. Power for this can be drawn from the amplifier.

There are Ardente amplifiers giving 5 and 10 watts priced at £24 and £30 respectively. They are suitable for radio, gramophone or microphone input and the latter is intended to operate four loud speakers serving a crowd up to 1,500 people.

For those who like to build their own amplifiers, there are some well designed Hartley Turner amplifier kits of parts. A 7-watt kit costs £15 2s. 3d. and a 12 watt kit £17 6s. 3d., including valves. Full instructions for building are issued by the makers. Ferranti have designs for amplifiers rated at 2½ to 12½ watts for constructors to follow.

Turning to loud speakers we find much more attention paid in 1935 designs to the matching of speaker to amplifier. The majority of loud speakers have built-on transformers with several different ratios for matching to all the usual kinds of amplifier output.

As in most cases of sound accompaniment to films, the speaker will be at a little distance and not incorporated in the amplifier, this is a valuable feature. In cases of difficulty there are multi-ratio transformers sold separately which solve any matching problem. The Rothermel transformer for this purpose gives a choice of more than 50 ratios.

There are several new high power speakers for public address work, giving very good quality, for example, the Celestion, Auditorium and the Magnavox 66.

### *Record Playing Desks*

Apart from these the principal development in speakers is the quest of good high note response, a long overdue reaction from the so-called "mellow" reproduction which has been fashionable for some years. Celestion have developed a special small speaker which responds only to high notes and which is used in conjunction with a large moving coil speaker dealing with the bass and middle registers.

Those who for economy propose to use the amplifying part of a wireless set can obtain a record playing desk, such as the H.M.V. at 7 gns., for connection in front. In general, however, it is convenient to have amplifier and gramophone parts in one unit, the loud speaker being kept separate. There is a wide choice of playing chassis, comprising motor, turntable, pick-up, stop and often volume control, complete on a base ready for incorporating in an amplifier or cabinet. The Garrard range includes seven such chassis for electrical operation, one with automatic record changing. The Cosmocord gramo-chassis at 55s. is an example at a very moderate price.

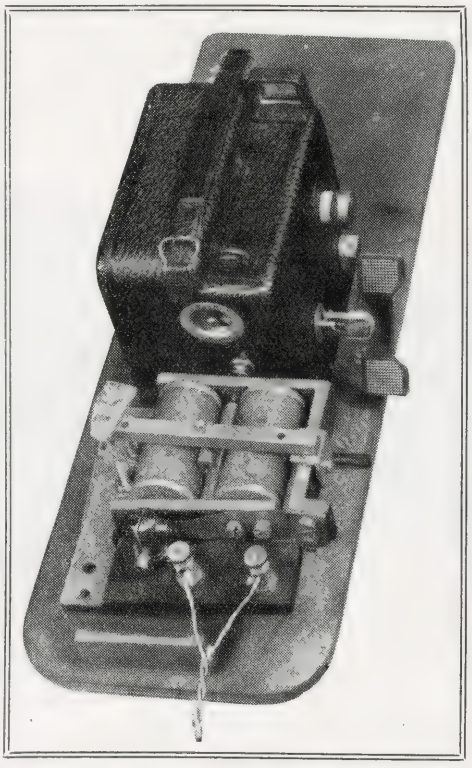
# *Readers'* PRIZE-WINNING *Hints*

EVERY month we offer prizes of half-a-guinea for readers' hints and tips. We would like to remind readers that their entries should be as short and to the point as possible. Sketches to illustrate them are welcomed. They need not be finished drawings for our artists can refashion them to publication standard. We do not require elaborate suggestions so much as simple methods of improving technique and saving unnecessary expense.

Hints for our November issue should reach us not later than September 28. Address your entry: Hints Competition, The Editor, *Amateur Cine World*, Link House, 4-7, Greville Street, London, E.C.1.

Mr. R. B. Voller, of "The Moorings," Broad Walk, Winchmore Hill, N.21 receives half-a-guinea for an ingenious but simple device for automatically starting and stopping a standard Cine-Nizo camera. It is made out of the remains of an electric bell, the only alteration being that the hammer is removed from its metal bar and a plunger soldered on, so that it works against the stop and start knob.

By means of an ordinary bell push and a flash lamp battery suitably wired up, it is possible to operate the camera for any desired length of run at almost any distance away. The operator can film himself by this means but the idea has wide application—simple plant photography, for instance. The hands of an alarm clock can be made to complete the circuit every so often for as long as it is desired to run the camera, taking any desired number of frames per minute by means of the second hand. The photograph shows the contrivance ready for working.



*Automatic stop and start for Cine-Nizo camera. This novel device wins half-a-guinea for an "Amateur Cine World" reader.*

Half-a-guinea is also awarded to Mr. L. Taylor of "Beth Shean," Stanhope Drive, Horsforth, Nr. Leeds for the following useful titling hint: "The fading in and out of titles," he writes, "is a very pleasing effect but is not really easy to accomplish with the use of the iris diaphragm owing to the possibility of shaking the camera.

"I have solved this problem by the use of a heavy duty variable resistance. This is connected in one of the leads to the two 150 watt. lamps used for lighting the title. After the motor of the camera has been started, the lights are switched on and gradually brought to full brilliance by lessening the resistance in circuit. When sufficient time has elapsed for the title to be read the light is gradually faded out." And now let us have a short description of any device or idea you yourself have evolved for better movie-making. A brief account is all that is required. It may be the means of bringing you a welcome half-guinea.

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## *Novel Titling Contest*

A NOVEL titling contest is announced by Messrs. Cinecraft Supplies—makers of the "Cinecraft" titling outfit. There are sixty-eight awards to be won, and as a "plus" to the cash prizes, special titles are to be inserted into the winning films to identify them whenever they are projected.

The first prize is £20, with a second prize of £10, and a third of £5. There are also to be fifteen consolation prizes of £1, and as further awards, fifty titles.

There is good time in which to submit entries, as films are not to be sent in until December next. The closing date has been fixed for December 31st, as it is realised that many competitors would prefer to send their entries after the Christmas holiday, during which the home cine is always a popular item of entertainment.

A condition of the contest is that the titles must be made with the use of the "Cinecraft" title maker and "Cinecraft" accessories. At the same time there is nothing to prevent a competitor using any such aids as models, small objects or anything else that can be photographed into the titles with a "Cinecraft" outfit.

Full details can be obtained from Cinecraft Supplies, Camera Corner, Palmers Green, London, N. 13.

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### FREE AMATEUR SHOW

An open invitation is extended to amateur movie-makers by the Brondesbury Cine Society to visit their Studio at 100, Chamberlayne Road, Kensal Rise, London, N.W. 10, on Friday, October 4th, for a film programme beginning at 8.30 p.m. One of the society's latest productions, "B," (reviewed in *Amateur Cine World* last month) will be shown. Write or 'phone: Park 0163 for free tickets.

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"I am greatly interested in *Amateur Cine World* and only regret it is not a weekly instead of a monthly. Best wishes for a bigger and bigger circulation."
Dublin.] [R. L. Boyd.

# ELECTRICALLY OPERATED SCREEN CURTAINS

*We have received a number of requests from readers for advice on how to operate screen curtains by remote control. In response to these requests we publish below an article on electrically-operated curtains; next month we shall give instructions for operating draw curtains by remote manual control.*

*By*

A. H. AVERY, *A.M.I.E.E., A.Inst.I.P.*

*(Author of numerous Electrical handbooks)*

REMOTE control of the curtains for a 4ft. cinema screen to be operated from the projector end or any other convenient point can be arranged by electrical means in the manner illustrated by the following sketches and diagrams. If the reader possesses a little electrical experience as well as a modest workshop equipment there is no reason why he should not also make up his own motor from the following specification and description. If, however, he feels that this is too big an undertaking there are plenty of small "geared" motors now available as standard articles at quite a reasonable cost.

The general scheme for operating the curtains will be gathered from figures 1 and 2, the latter being the side elevation and the former the plan, omitting any wood framing which can, of course, be adapted to suit local conditions.

The two curtains are in the first place hung on a fixed rail of "T" section, from which they are suspended by ordinary rollers and hooks to move with minimum friction after the manner of the modern style of window furnishings. This rail is shown at A in Fig. 1 and is provided with stop pins at each of its outer ends B. In the same centre line with the rail are fixed two pulleys CC around which runs an endless cord D, encircling the curtain rod on both sides. A rotary motion given to the pulleys causes the cord on either side of the curtains to move in opposite directions and this fact is taken advantage of to give the necessary to and fro motion to the curtains themselves by attaching their sliding ends to these cords by strikers or links E engaging with loops in the curtain material.

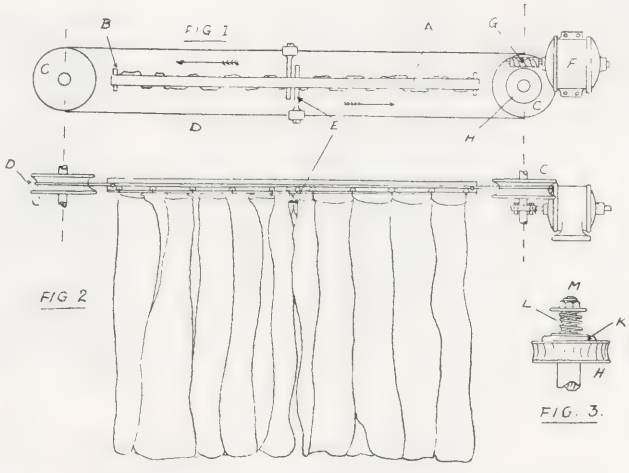






FIG. 3.

## *Series-Wound Motor*

The drive given to the pulleys C is communicated by a small fractional horse-power motor at F, the speed of which is geared down by means of a worm G and wormwheel H. This motor should be of the series-wound type, preferably "universal" to work on either direct or alternating current and developing about 1/10th hp. Series-wound motors are essential for a job of this kind, since they exert an extremely high starting torque and obviate any chance of the curtain sticking when the switch is closed.

If both the armature and the field leads are brought out separately to a 4-point terminal box the motor can be started, stopped and reversed from any distant point by means of a Lundberg reversing switch, the necessary circuit connections being shown in the diagram at Fig. 4. This switch is of the tumbler type but has four terminals which can be joined in pairs either in the full line or the dotted line positions shown in the diagram, according to whether the switch lever is depressed to the right or to the left. In its upright or intermediate position the circuit is open so that the combinations it gives are "forward," "reverse" and "off."

Two twin wires are necessary to connect the motor with the operating point and it will be seen that the circuit arrangements are such that the motor field circuit is always connected to the mains in the same way, but operating the switch changes the direction of current through the motor armature relatively to the fields, thus giving the reverse rotation.

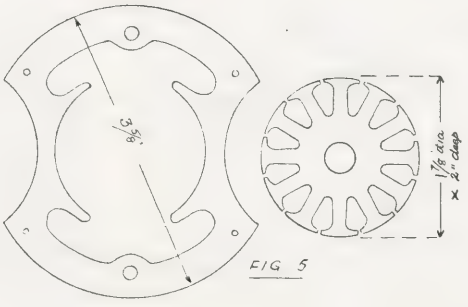



FIG 5

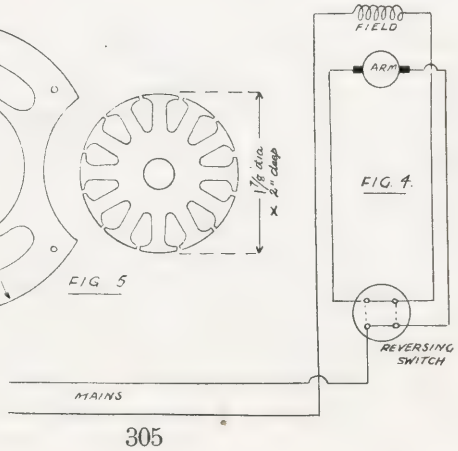



FIG. 4.

## *Driving Effort*

To prevent the motor from over-driving the curtains when opening or closing, a small slipping clutch is incorporated in the driving gear. This is shown separately in the enlarged sketch Fig. 3 and is quite simple. The worm wheel H is loose on the pulley spindle and drives the pulley by virtue of the friction between the face of the wheel and a cork washer K.

The extent of the driving effort is regulated by a compression spring L and adjusting nut M on the end of the pulley spindle extension; the result is that when the curtain has reached

*(Continued on page 314)*

# *Fitting* PILOT LIGHTS *to a Pathe Projector*

## AND A SWITCH FOR THE MAIN LAMP

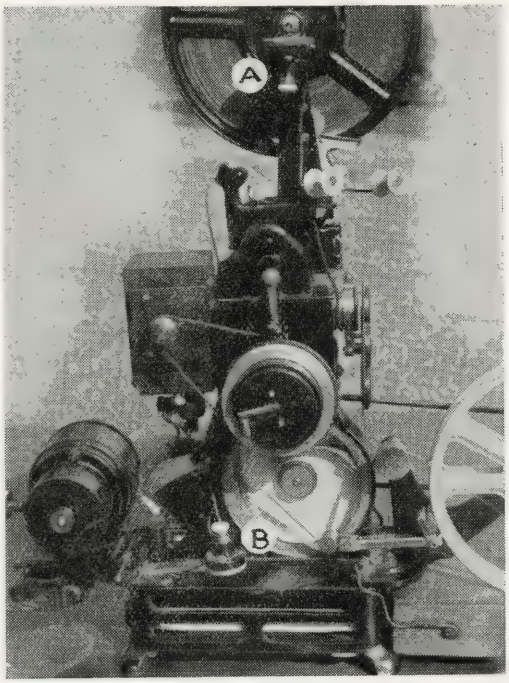
PILOT lights on any projector are a great advantage for those of us who are not able to command the luxury of a separate operating box or room. Here is a method by which I fixed two pilot lights and a switch for the main lamp to my Pathe projector. I have found it to work very satisfactorily; it certainly gives very effective lighting for the threading and general run of the projector.

The apparatus in no way interferes with the working parts and as the arrangement also provides a switch for the main projector lamp, the film can be set running through the projector, if desired, before the lamp is turned on.

In the photograph at the top of this page the two bulb holders are seen in their positions. The holder (A) is screwed to a small wooden disc attached to which is a Meccano angle bracket. The other hole of the angle bracket is fixed to the spindle of the super reel holder.

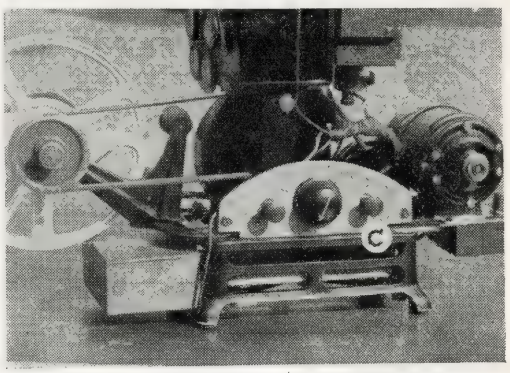
The bulb holder (B) is screwed to one end of a piece of wood three inches long, the other end of which is clamped under the bolt that holds the electric motor to the projector.

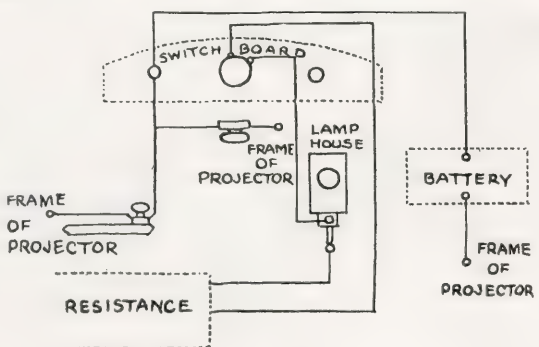
The switchboard (seen in the smaller photograph) is mounted on the other side of the base by means of two Meccano brackets which are first placed under the projector bolts.




The box that holds the battery (an Ever Ready No. 800) is held in position under the lower reel by means of the two bolts of the super reel attachment. It is made of thin plywood and measures 2 9/10 inches long by 3 3/4 inches wide by 1 6/10 inches high. The base, however, continues under the projector another 1 3/10 inches (in order that it may be held in position by the two bolts); the overall length of the base is therefore 4 2/10 inches.

So much for the fitments. The switchboard has three switches. That marked (C) controls the current from the battery to the two small bulbs. The centre switch controls the projector lamp (it happens to be a wireless volume control but is made to work only as a switch and in no way controls the intensity of the light). The third switch is a dummy to match that marked (C). The wiring of the switches can be clearly seen from the diagram. D.G.W.




*Wiring diagram for switches for Pathe projector. The photographs show the bulbs fitted to projector and switchboard*

## *Simple Wipes*

Apropos the prize-winning hint in our August issue for a simple "wipe," Mr. Norman L. Crabtree, of The Parsonage, Dukinfield, Cheshire, writes that he finds "radium black shoe paint" very useful for making a "wipe" by the method described. This can be obtained for 6d. "at the obvious place" and was, he writes, "discovered" by Mr. P. C. Smethurst, of Bolton.

## *Free Travel Films*

A travel film is always a welcome addition to an evening's programme. Readers are reminded that the Scottish Travel Association, of 2, North Charlotte Street, Edinburgh 2, maintains a library of 16mm. films of Scottish scenery and towns. These films are available on loan to film societies and others, only the postage being charged. A list of the films available may be had on application to the Association.

The same organisation is also prepared to lend sets of lantern slides, accompanied by notes which form the basis of lectures on Scotland or Scottish subjects. It is advisable to book dates well in advance.

# An AMPLIFIER For Your SOUND

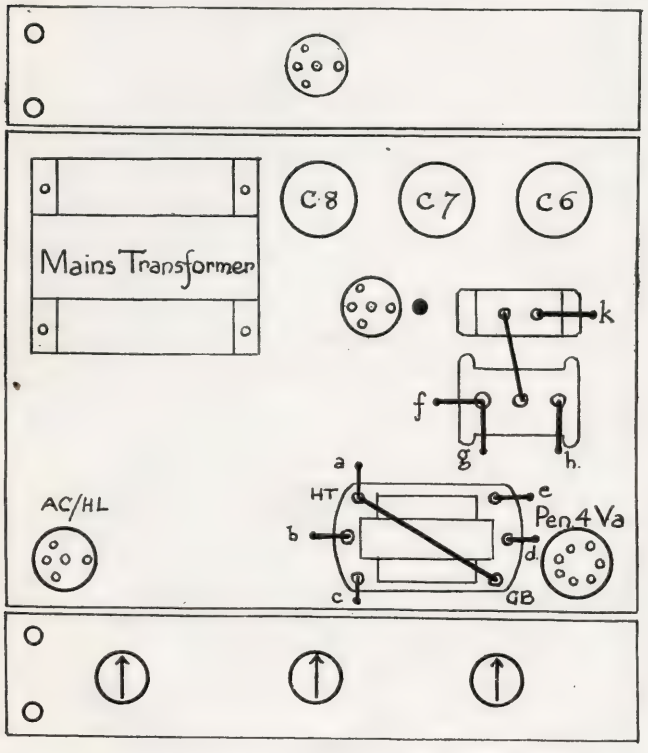
## A Simple Design For Non-technical Readers

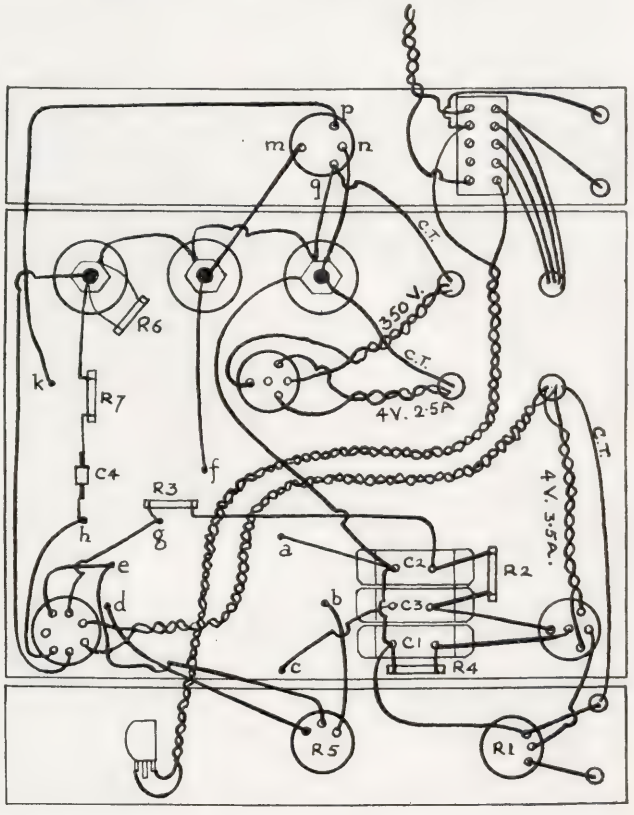
*In response to requests from many readers we publish here a design for an amplifier suitable for use in conjunction with a projector. It may be fed from either a gramophone pick-up or a microphone and is designed to operate from alternating current mains.*

*By*

P. R. LESLIE, M.A.

NO programme of amateur films, whether it is given in the club projection room or in the home, is complete without sound. It may not take the form of talkies, which are still beyond the pockets of the average amateur, but music, at least, and with a large gathering, announcements by microphone, should certainly be provided. The amplifier described here can be built up without any particular knowledge of wireless and relied on to give good results. It is for A.C. mains, since most projector owners have and already use the electric lighting mains.




*The sketch shows (left) the baseboard from on top, and (right) the underside. Holes are drilled in the baseboard at a, b, c, d, e, f, g, h and k for wiring up. The wires from the primary of the mains transformer (top right) to the 5-way connector are reading downwards, common negative 200v, 220v, 240v. In connecting the loud speaker, sockets m. and n. are for the field winding and p. and q. for the speaker transformer.*

A fairly liberal output is required, partly because the amplifier may be wanted for club purposes with a modest crowd present, partly because it is impossible to get the best quality without it. The output valve specified here gives an output of about 3 watts. This is less than is desirable for the very best results, but is definitely above the output of the average all-mains wireless set. A bigger output would mean much greater cost and possibly some danger to inexperienced users.

The amplifier consists of an amplifying valve, which may be the Mazda A.C./H.L., Mullard 354V or Marconi M.H.4, an output valve, the Mullard Pen4Va, and a rectifier of the standard B class, of which the Cossor 442B.U. is a suitable example.

Starting from the input terminals there is first a volume control. This may not be required, as some pick-ups have a volume control incorporated. This regulates the input to the A.C./H.L. valve, which is coupled by a transformer to the output pentode. An interesting feature is that the particular transformer recommended in conjunction with a variable resistance provides tone control. This is most useful on gramophone records, as some have distinctly more bass or more treble than others.

The output pentode is coupled to the moving coil loud speaker by a choke filter circuit, the most useful result of which, for our present purposes is that the speaker can be used, say, behind the screen, while the amplifier is near the projector. *(Continued on next page)*

(Continued from page 307)

# MAKING An AMPLIFIER

The high tension supply is provided by a mains transformer, which is tapped so that it can be used for any A.C. mains of 200 to 250 volts, and the rectifier. Hum in this supply is smoothed out by the field winding of an energised moving coil speaker. This type is recommended in preference to the permanent magnet type. It means that current at a high voltage must be taken from amplifier to speaker and back, but there are three advantages. It is cheaper, saves the cost of a smoothing choke and the quality is usually slightly better.

Provided the audience cannot touch it, the amplifier does not need a cabinet, but one will keep the dust off. Something suitable can be devised by the user to meet his own needs, the actual lay-out of the components being varied accordingly.

The lay-out shown makes use of a baseboard about 12 x 7 inches of half-inch plywood. It is mounted on deal battens about $2\frac{1}{2}$ inches high, so that it forms an inverted shallow box. The majority of the wiring is carried underneath the baseboard.

Looking at the plan of the top we see left and right in front the holders for the two valves. In between them is the Multitone transformer. Back left is the mains transformer. To the right of this are the Dubilier electrolytic condensers. In the centre is the holder for the rectifier and on the right are the R.I. output choke and its associated condenser C5.

On the front batten, which is actually vertical but is shown horizontal for clearness are, left to right, the volume control R1, the tone control R5, and the on/off switch. On the left are the input terminals. The back batten supports another valve holder, which takes a four-way plug to carry the energising leads and the loud speaker leads to the speaker, and a pair of terminals to which an electric gramophone motor can be connected if necessary.

There is no difficulty in the construction. Holes for mounting may be marked out with a punch, gimlet or archimedean drill, and drilled out with a hand or breast drill. Large holes, such as those for the electrolytic condensers, if a rose bit is not available can be made by drilling several small holes in a circle and knocking the centre out, then truing up with a rat tailed file.

These condensers have only one connection. The other is made to the aluminium case and a bare wire should therefore be clamped under the fixing nuts. Four holes of fair size should be made to bring the leads of the mains transformer through. All leads carrying raw A.C. should be twisted in pairs as shown.

Wiring up should be done with 24 gauge tinned copper wire in 2 mm. insulated sleeving and twin flex. Many connections may be made to terminals, but some must be soldered. This in any case is a much more workmanlike method. Take care not to let the flux splash on the components. Use only a very little.

The loud speaker required is of the D.C. energised pattern with a field resistance of 2,500 ohms. It will have a speech transformer mounted on the frame and this should be of the "power," not the "pentode," type even though the output valve is a pentode. The speaker may be mounted in a cabinet, but will be better merely on a large flat baffle board two or three feet square.

There are a few points to note in using the amplifier. If the leads to the gramophone are of any length, metal braided covering should be used for them. The leads to the field and the speech transformer should each pair be twisted together and the former should be of heavier gauge. The amplifier should not at any time be switched on unless the valves are in place. The valves and the rectifier tend to get rather hot in running, but this is quite normal.

A good amplifier is worthy of a good pick-up. Among those I have found particularly good are the new B.T.H. needle armature model and the A.E.D.-Bowyer Lowe. The Marconi is another good make. The output of different pick-ups varies a good deal, but the amplifier gives sufficient amplification for all ordinary needs. The Pen4Va requires an input voltage of plus or minus 22 to give 3 watts output. As the amplification of the A.C./H.L. and its transformer is about 40, it follows that little more than half a volt is required from the pick-up. The majority of pick-ups give 1 volt or more. Should the pick-up be very insensitive somewhat greater amplification can be obtained by using the AC2/H.L. instead of the A.C./H.L. In this case the resistance R4 should be reduced to 300 ohms.

## PARTS REQUIRED

The following parts are required. Some recommended makes, with alternatives in some cases, are given.

*Mains transformer, tapped primary, 350-0-350 volts, 60 ma. secondary, 4 v. 3.5 amp. secondary, 4 v. 2.5 amp. secondary, all secondaries centre tapped. (Bryce, Rich and Bundy, etc.)*

*R.I. centre tapped output choke (Varley).*

*Multitone 4/1 tone control transformer, with variable resistance, R5.*

*Electrolytic condenser, 4 mfd., 500 volts working (Dubilier, T.C.C.) C8.*

*Electrolytic condenser, 8 mfd., 500 v. working (Dubilier, T.C.C.) C7.*

*Electrolytic condenser, 25 mfd., 50 v. working (Dubilier, T.C.C.) C6.*

*Fixed condenser 2 mfd., 350 volts working (Dubilier, T.C.C.), C5.*

*Three fixed condensers, 2 mfd., 250 volts working (Dubilier, T.C.C.), C1, C2, C3.*

*Fixed condenser, .02 mfd. mica dielectric (Dubilier, T.C.C.) C4.*

*Fixed resistance, 30,000 ohms, 1 watt (Eerie, Dubilier) R2.*

*Two fixed resistances, 500 ohms, 1 watt (Eerie, Dubilier), R4, R6.*

*Two fixed resistances, 20,000 ohms, 1 watt (Eerie, Dubilier), R3, R7.*

*Volume control, 100,000 or 250,000 ohms, according to recommendation of makers of pick-up (Colvern or any good make), R1.*

*Bulgin mains on/off switch, rotary pattern, with knob.*

*Two Clix 4-pin flush mounting valve holders.*

*Clix 5-pin flush mounting valve holder.*

*Clix 7-pin flush mounting valve holder.*

*Four insulated terminals, Belling Lee.*

*Wood, wire, sleeving, screws, etc.*

*Five-way porcelain connector.*

*Valves—Mazda AC/HL or Mullard 354V, or Marconi MH4; Mullard Pen4Va; Cossor 442BU.*

*Moving coil loud speaker, D.C. pattern 2,500 ohms field, power or universal speech transformer (Celestion, Blue Spot, etc.)*

# DESIGNING INTERIOR SETS

¶ *Last month our contributor dealt with out-door sets. This month he discusses interiors, scenery "in the round," modern settings, everyday settings and matching interiors and exteriors. The next article in this series will deal with the construction of sets.*

*An attractive interior from "Little Friend," the film in which Nova Pilbeam (seen above) has scored such a big hit.*
*Cast shadows which make interesting patterns can heighten the effect of a scene and the possibility of introducing them legitimately should be carefully considered by the amateur set designer.*

By GEORGE H. SEWELL F.A.C.I.

THE simplest interior 'setting' is a plain surface and of almost equal simplicity are curtains. Before essaying more elaborate methods the producer should experiment with these, either full size or in a model, enlisting the aid of the cameraman. It is here that the art of the latter can assert itself by intelligent manipulation of the lighting. Because a surface is plain and simple it does not mean that the lighting must be of the same character. Cast shadows and varying pools of light can make the surface into a very interesting thing, but by this I do not mean multiple cast shadows of the actors. These are nothing less than horrid.

Many cameramen make the mistake of lighting the actors and letting everything else go hang. One quite usual result is that they overcrowd the 'stars' with flood and spot lighting so that their features are over-exposed and undistinguishable, while the rest of the scene fades into gloom. The set should be lit before the actors and watched carefully all the time.

I remember one of the early film plays in which the cameraman had at his disposal only two 25 ampere arc lamps and in those days of slow orthochromatic stock that did not amount to a great deal. The scene was hung with medium toned curtains and the cameraman obtained his lighting by placing both the lamps at the right of the scene, giving deep shadows in the folds of the curtains, while the two lights threw long crossed shadows of the actors across the floor to make an interesting pattern. The shadow side of the actors was lightened by means of reflectors.

Having to some degree mastered the problems of lighting flat backgrounds, the art director can then experiment with scenery 'in the round.' Without introducing a variety of tones and colours he can design his set with arches and other deep shapes which will cast an interesting pattern of shadows. Cubes and parallelepipeds and cylinders and other shapes of various sizes can be introduced and this type of scenery is particularly suitable in photoplays of a classic or formalised character.

It would also be profitable at this stage to experiment with very large masks. For example, a nearly 'life-sized' ornamental archway placed between the camera and the subject and allowed to remain unlit, will form a useful and interesting dark frame which will come as a relief from the ordinary shape of the cine-frame. Cut-outs of gates and similar objects can be used in the same way. Foreground objects increase the interest of a shot.

### *Bricks Without Straw*

All this is an excellent introduction to the modern type of setting, in which the cubes can be exchanged for present-day furniture with its severe lines and the other shapes for modern forms of decoration. Much of this period can be 'faked' in ply-board or beaver-board or similar flat material, while the same material can be used *appliqué* on to the furniture to imitate strap carving and shallow design forms. In 'Broad Oaks,' an amateur photoplay, beaver-board cut out with a fret saw was successfully used to represent such carving on an Italian fireplace and in another scene, blackleaded and 'punched' all over with the ball-head of a rivetting hammer, it convincingly aped wrought iron in the form of two massive ornamental hinges.

It is in devices of this kind that the art director finds the thrill of his job, the making of something out of nearly nothing. He will discover, for instance, the many uses

(*Continued on next page*)

**NEXT MONTH**

*A film is not finished after the last foot has passed through the camera gate. Indeed, this fascinating business of movie-making only really begins then. Next month we shall publish more helpful advice on "after-exposure" aspects of cinematography, including articles on interior lighting and the technique of fades. And the beginner, whose questions on cine problems he has encountered have formed the subject of two popular articles in "Amateur Cine World," describes his own experiences in editing.*

# MATCHING *Interiors and Exteriors*

(*Continued from previous page*)

*Cubes, cylinders and similar simple accessories are particularly suitable as settings for films of a classic or formalised nature.*

of hessian, which can be made to reproduce many fabrics from gold brocade (when painted roughly with 'silver' paint) to tapestry when suitably treated. Crepe paper also has its uses.

In modern settings, if some complacent person is willing to lend steel chairs and steel furniture, the cameraman will find it possible to introduce the most fascinating shadow patterns into his shots, while the sparkle of the material can also be turned to account.

By the time he has experimented along these lines the art director will be able to take settings of an everyday character 'in his stride,' but he should be careful not to introduce too much into them, otherwise they will be fussy. An everyday setting should not be exactly everyday any more than an 'ordinary' conversation of the stage is really ordinary. Each of these two things is simplified and stylised to suit the medium in which it is used and would appear unusual in real life. Every setting should be designed and dressed with a full apprehension of the viewpoint of that most important spectator, the camera.

It will often happen that the film will call for exteriors and interiors of the same place. Care should be taken that there is an affinity between the exterior pictures and the interior set. Even if we are showing modern people living in a converted and modernised cottage, the main architecture of the cottage will influence the interior. For example, it would be foolish to suggest a room 16 feet high inside a building of this character unless something in the play made this plausible. If so, it would also have to be made plausible to the audience.

Again, the interiors of such things as windows and doorways must match their exterior views. It is here that the art director's camera comes in useful and in addition he should take careful measurements not only of the details of windows and doors, but also of their distances from one another and their relative positions so that even if the actual distances are shortened in the interior set the relationships may remain.

When windows and doors are shown then at least some proportion of the exterior will also show. This scenery must match in character *and lighting direction and quality of lighting* with the exterior shots which match with it. Here again the art director's camera is invaluable and the best method of obtaining data is to take shots through the doors and windows in the directions in which the movie camera will point.

The results can then be stylised on back-cloths to be hung behind the window and door openings and appropriately lit. Such a background should *not* be painted in full detail or it will look unnatural. A broad effect should be aimed at. In nature detail in distant objects is always suppressed by the atmosphere. I know one unit which uses a 12 x 10 inch camera for this purpose of background registration and enlarges up the negatives thus obtained on to large sheets of paper which are used as backcloths behind the windows and doors. But this is rather an expensive method.

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## *That Third Dimension!*

WE are intrigued by the news that a setting for a spectacular sequence in the Radio Pictures film, "The Gay Divorce," now in course of production, has been found to have three-dimensional qualities when projected on the screen. The quality was discovered when the first test rushes of the set were projected.

The three-dimensional effect, according to the studio technicians, is apparently the result of some happy accident in designing the set—a tremendous hotel exterior in the futuristic fashion. Experiments to date, however, have failed to reveal the cause of the unique and long-desired phenomenon and many on the lot seem to think that the reason may never be discovered and the odd effect never again duplicated—except by another accident.

Third-dimensional quality is also said to be contained in the same company's featurette, "La Cucaracha" ("The Cockroach"), the first experiment in the new Technicolor process. According to the American *Film Daily* this new process in Technicolor "has practically brought dimension to the screen. Mere description will not convey the remarkable effect the observer obtains while watching the screen."

# *Your* LAST *Chance*

## *to enter for our* FIRST COMPETITION

### CLOSING DATE: OCTOBER 15th

YOU have not much longer now to get your film ready for the *Amateur Cine World* competition. Don't hurry your work but remember that the contest closes on October 15th, after which date no further entries can be received. And remember, too, that an unpretentious but well-made production stands as much chance as the most ambitious one. Don't think that there are bound to be better entries than yours. You may not yet realise how good you are!

The subject for all entries is "Week-End" and all films submitted should be titled thus.

### THE PRIZES

GOLD MEDAL AND CINE GOODS TO VALUE OF

**£15**

*for best 16mm. Film*

—

GOLD MEDAL AND CINE GOODS TO VALUE OF

**£15**

*for best 8mm. or 9.5 Film*

—

**£5 Cash**

*for best Beginner's Film*

You may treat this subject in any way you wish. Your film may perhaps show the family on holiday at the seaside, it may depict one particular happening over the week-end, it may chronicle an outing, a camping holiday, a ramble. It may feature a particular place, comparing, for instance, the happenings there on a Saturday morning and Sunday afternoon. It may show a number of incidents or one incident only. It may deal with inanimate things as well as persons or places. The film may be a small comedy or it may be dealt with in an abstract way. It may be a straightforward filmic account of a week-end at the sea or at home. The ways in which this subject can be treated are, indeed, innumerable.

For the best film in the 16mm. size *Amateur Cine World* will award a gold medal and in addition cine goods of any kind to the winner's choice to the value of £15.

For the best film in the 8mm. or 9.5mm. size—the best film, irrespective of size—a gold medal will also be awarded, together with £15 worth of cine goods to the winner's choice.

We are also awarding an *additional* prize of £5 cash for the best beginner's film in any sub-standard size—8mm., 9.5mm. or 16mm.—on the same subject, "Week-End."

Beginners' films will also be eligible for the major contests so that a really first-rate effort stands a chance of winning £5 cash, a gold medal and cine goods to the value of £15. In the interests of other competitors we must, of course, have some guarantee that the films entered for this section are the *bona fide* work of beginners who have only begun the hobby this year. They must therefore, enclose with their entry the receipt for their camera or, if this is not available, a declaration from their dealer to the effect that the camera was bought from him this year. The entrant must also copy out, sign and forward to us when sending his (or her) film the following declaration: "I have taken up amateur cinematography for the first time in 1934 and the camera with which this film is taken is the first I have handled."

### LENGTH OF ENTRIES

The length of the films submitted must be not more than 50 feet for the 8mm. size (50 feet unsplit, as bought. When projected, it will, of course, be 100ft.), 200 feet for the 9.mm. size and 200 feet for the 16mm. size. In other words, the running time of the entries must not be more than about 7 minutes.

The minimum length for the 8mm. size is 25 feet (50 feet split), for the 9.5mm. size, 100 feet and for the 16mm. size, 100 feet. Films submitted may be of any length between these limits. This stipulation as to length will necessitate careful attention to planning and editing and readers will thus find that the making of films intended for this competition will prove a valuable exercise in cinematic technique.

### SIMPLE CONDITIONS OF ENTRY

1. *This competition is open from July 16 and closes on October 15. Only amateurs and amateur cine clubs may compete. None of the entrants submitting films must have received any professional aid in their making, other than processing and titling. With regard to titling, it is immaterial whether titles are done at home or not, but should two films be equal in merit in other respects and there is nothing to choose between them, the award will be made to the competitor who has made his (or her) own titles. Films will be judged upon photography, composition, construction and editing.*

2. *Each film must be accompanied by a stamped addressed label for its return.*

3. *While, of course, every care will be taken of films submitted,* Amateur Cine World *cannot accept responsibility for them.*

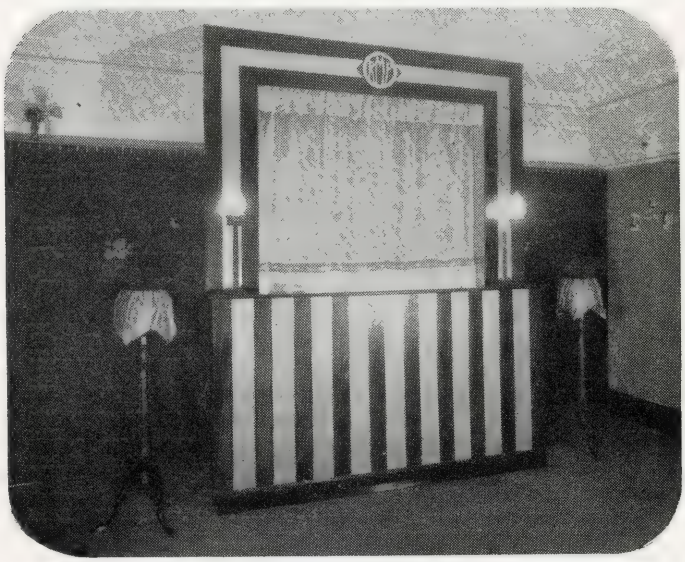
4. Amateur Cine World *reserves the right to make enlargements for publication from any film and also to make duplicates of prize-winning films.*

5. *The judges' decision is final, and no correspondence can be entered into concerning it.*

# PRIVATE MINIATURE CINEMAS

*In the two remarkable private cinemas described and illustrated in this article, the principles of cine showmanship and presentation—principles which every amateur should carry out to some degree—are strikingly exemplified.*

ALTHOUGH the amateur movie-maker is usually advised—and quite right so—not to follow slavishly professional ideas in production, he can learn a very great deal from the professional in the matter of film presentation and showmanship. The depth of our purses must necessarily control the way in which we follow that example, but ingenuity can invariably find a way of getting the desired effect—or, at any rate, a very good approximation to it—at little cost.



*Proscenium of a private cinema at Gloucester. It is constructed of plywood and has alternate strips of black and silver - surfaced paper as a decoration. The curtains are operated from the projection box by an endless cord.*

Remarkable enterprise has gone to the building of two luxury private cinemas (owned by *Amateur Cine World* readers) described below. We refuse the opportunity to say glibly : " This is what other amateurs like yourselves have done. Go and do the same ! " Ways and means may be lacking ; obstacles that are insuperable to some may be non-existent to others. But we would like to emphasise that the designers of these theatres *are* amateurs and that it is possible for every amateur to follow out to some degree the *principles* of showmanship and presentation carried to such a pitch of perfection in these two ingenious home cinemas.

## *The Outcome of Experience*

The photographs on this page show two views of the private cinema owned by Mr. W. Fletcher Cooper of Gloucester. He is one of six cine enthusiasts who, since 1928, have been producing pictures under the " trade mark" "Ravenswood Motion Pictures." This "trade mark," R.M.P., can be seen over the proscenium opening in the illustration. Apart from private productions, Mr. Fletcher Cooper has made a film entitled " Industrial Gloucester," which was shown at the Birmingham British Industries Fair two years ago on behalf of local industries.

The theatre is constructed in a friend's house and is the outcome of the knowledge gained by the building of two previous, but less professional-like, theatres in the same house. The site available proved to be a very adaptable one. On the top floor of the house is a large room, previously unused, with a small dressing-room adjoining. It was decided to use the dressing-room as an operating box ; the brick wall separating it from the ' auditorium ' thus ensuring that projection noises should be inaudible to the audience.

## *Effective Decoration*

The proscenium, which is constructed of plywood, has alternate strips of black and silver-surfaced paper as a decoration. The result is very effective, as can be seen from the illustration, yet is very easily achieved.

Recessed behind the curtains is the screen, on the back of which is a moving coil loud speaker, the wooden backing of the screen acting as a baffle board. The curtains are operated by an endless cord carried by a system of pulleys to the operating box and is there passed over a large winding pulley, which either opens or closes the curtains according to the direction of its rotation.

*A dozen tip-up seats (bought second-hand) comprise the seating accommodation in the cinema of which a photograph of the proscenium appears above.*

Situated behind the proscenium and mounted on a batten below the screen are nine 60 watt lamps—three amber, three red and three green, making it possible to floodlight the curtains with any separate colour, or, alternatively with a combination of any or all of them. The pedestal lights mounted on each side of the proscenium opening were specially turned by a carpenter. They are sur-

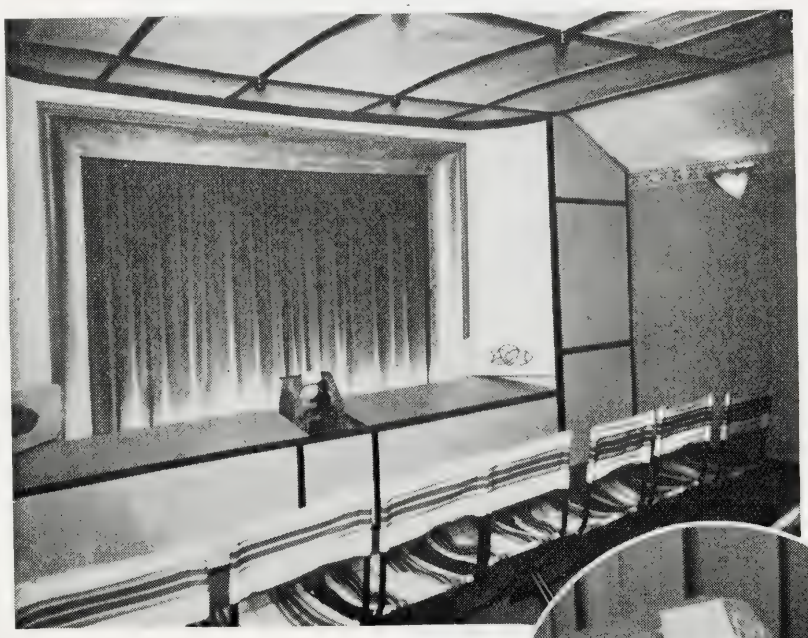
# *Built and Maintained by* AMATEURS

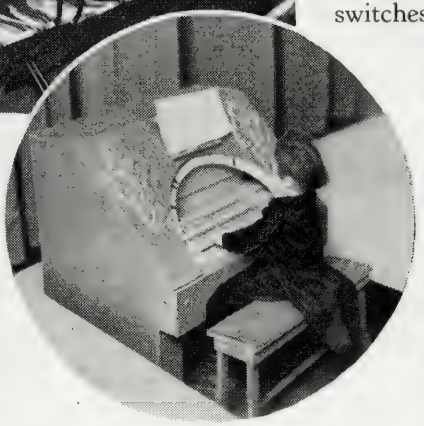
*Seating Accommodation Restricted but Professional-like Presentation.*

mounted by glass flambeau shades, each shade being illuminated with a 60 watt flame-coloured lamp.

A dozen tip-up seats, in excellent condition, were purchased second-hand. Visitors always appreciate this professional seating, which is infinitely preferable to the usual motley collection of chairs of all shapes and sizes brought from various rooms of the house.

Considerable forethought was given to the construction of the operating box. Experience of a few previous arrangements of a temporary nature served to emphasise those features which were most desirable. The illustration on this page shows the operating box in its entirety. On the extreme left is the projector, the intention being to instal a second projector when gold standards and tariffs permit!



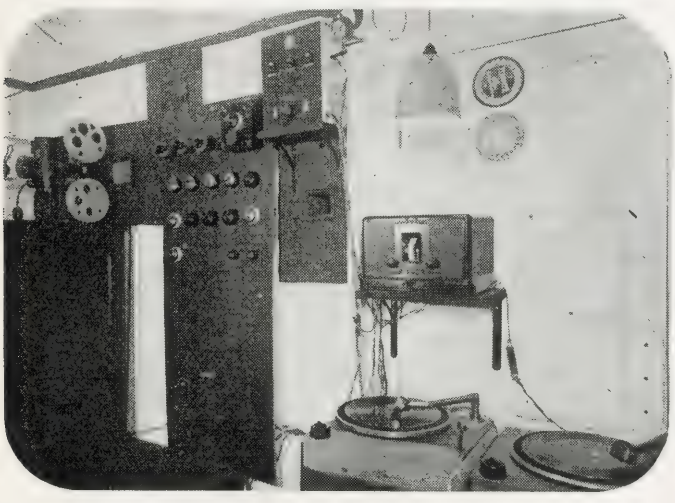


*Proscenium of the Dean Theatre, Blackheath Park. A striking feature is the tiny model organ console—a sort of mascot—which is mounted on a lift and disappears from sight after recitals of gramophone records of organ music.*

Immediately in front of the operator is the switchboard controlling the whole of the electrical apparatus. On the top row are the dimmers—three variable resistances having a maximum value of 500 ohms. These units are quite satisfactory for controlling the coloured lamps behind the proscenium, one to each bank of 180 watts loading. After the lamps have been dimmed completely, the circuit is opened by a tumbler switch provided under each dimmer.

To the right of these dimmers is an old motor field resistance which serves excellently for blacking-out the main house lighting and the two pedestal lights. The remaining switches control projector, fan, heating, operating box lights, sound, and turn-table motors.

The sound control panel is adjacent to the main switchboard, carrying switches for the loud speakers, and a dissolver, which not only regulates the volume but also makes it possible to take sound from either of the pick-ups on the motor-driven turntables visible on the right. The small monitor horn above the panel was found to be a necessity, as it is quite impossible to gauge the volume of sound coming from the screen speaker owing to the sound-proof conditions of the operating box.



*Projection room of the Gloucester cinema. A full description is given in this article.*

The electrical impulses from the pick-ups are amplified by an all-mains radio situated above the turntables and it is possible to have either gramophone or radio music, although the latter is very rarely suitable for film programmes.

The operating staff consists of two operators; one who looks after the projector and the lighting and the other who attends to the musical accompaniment.

The Dean Theatre, the striking proscenium of which is seen on this page, is built over the garage of a house in Blackheath Park. It is run by Messrs. H. E. Kentish, A. J. Kentish and J. H. Robinson.

(*Continued on next page*)

# DE-LUXE CINEMAS

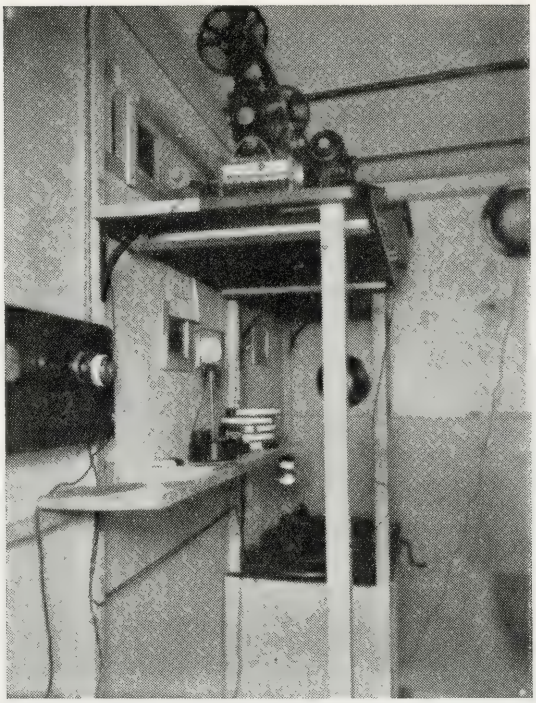
(*Continued from previous page*)

The theatre has its own entrance—a court yard, which also does duty as a car park for patrons. This year it is proposed to turn the adjoining loft into a lounge and bar.

The lighting, etc., for the auditorium is controlled from the projection room at the back. In it are twin projectors, lantern, three turntables for announcements and commentaries. The photograph on this page shows the projection room before it was fitted with 200 B and Ensign projectors (for use according to the size of film screened) and an elaborate switchboard which controls the lighting.

There are twenty-eight footlights (25w 220 volts) in three sections—red, white and blue. All the light circuits (the auditorium is fitted with wall lights) are controlled by dimmers, as is also the lantern (used for slides, etc.) and the spot light. The latter is used for illuminating the model organ console which is mounted on a massive lift and disappears from sight after recitals of gramophone records of organ music.

The proscenium is about eight feet wide by six feet high and is framed by two sets of curtains, one heavy velvet and the other a thin white net curtain used at the commencement of films. At present these curtains are controlled by hand from behind the stage on instructions transmitted by coloured light signals. The apparatus for this started life as direction indicators on Morris cars.



*Projection room of the private cinema at Blackheath Park before it was equipped with an elaborate switchboard for controlling the lighting in place of the switches seen on the left.*

Every Christmas a show is held on behalf of the local hospitals and although the theatre holds only about thirty people, £50 has been collected for charity in the two seasons since it has been built. The first year's show was such a success that last year performances were given every night of the week before Christmas, with a matinee on the Saturday afternoon.

The programmes consist of news reels, comedy, interest, organ interlude, stage turn and feature film. Last year xylophone solos and an amateur conjuring act were given. Two charity shows are presented per year and there are many informal shows. 9.5mm. films are shown and it is hoped shortly to instal talkies.

*Next month we shall publish another illustrated account of a private cinema. Let us know how* YOU *present* YOUR *films.*

*Even though your home cinema may be quite a modest affair, a description (preferably illustrated) of how you run it will be of interest to other amateurs similarly placed if it incorporates some attractive feature of showmanship. Perhaps you have made an ingenious switchboard, devised a novel system of musical accompaniment, experimented with screens and curtains. Let us know about them !*

# *Electrically Operated Screen Curtains*

(*Continued from page* 305)

the end of the run in either direction the extra resistance causes the friction clutch to slip until the motor is switched off.

For the benefit of those who intend to make up the motor as well, the following particulars will be useful. In Fig. 5 the type and size of the field and armature stampings are to be seen ; these are standard stampings made by Joseph Sankey & Sons, Ltd., Albert Street Works, Bilston, and sufficient are required to build up a length of two inches for the cores.

Sometimes an old fan motor of somewhat similar dimensions can be picked up for a few shillings and will do equally well provided it has laminated and not solid fields and this will save any difficulty in making up the end bearing housings. The commutator should have a minimum of 24 bars, the size being not less than 7/8 in. diameter by 3/8 in. length of brush face. Square section carbon brushes about $\frac{1}{4}$in. x $\frac{1}{4}$in. of "Link A" grade are the most suitable.

For operation on the usual circuit voltages of 200 to 230 volts, either direct or alternating current, the windings recommended will be as follows :—Armature 24 coils, each containing 80 turns of No. 34 SGW double silk covered copper, lap-connected to a 24-part commutator. Fields, 2 coils each with 300 turns of No. 23 SWG double cotton covered copper, connected in series with one another.

The insulation in the armature slots consists of one layer of 10-mil leatheroid and if the coils are former wound the ends should also be taped with 5-mil silk empire. The field coils require 10-mil cotton tape, half-lapped. All windings should be dried out and then impregnated with Ohmaline insulating varnish and baked before putting the motor into use.

Those who do not wish to make up their own motor should note that, as stated at the beginning of this article, small "geared" motors can be bought at moderate cost, or could be obtained secondhand through *The Exchange & Mart.*

# READERS' FILMS *Reviewed by "AMATEUR CINE WORLD" CRITICS*

THE criticism of readers' films continues to be one of the most warmly praised features of *Amateur Cine World* and it is gratifying to hear from so many of our readers that they have been helped considerably by the opinions expressed by our critics. These words of appreciation come not only from most of those who have sent in films for criticism, but also from many others who have benefitted.

But, as is almost inevitable, our criticisms do not meet with absolutely unqualified approval. For example, one or two movie-makers who have submitted films have flatly contradicted our statements that some parts of those films were ambiguous and difficult to understand, for the reason that they (the authors) found them perfectly intelligible. The position of our critics in viewing films submitted is that of members of the general public (but who have a trained appreciation of the difficulties of amateur film production) who have nothing to go upon but the pictures on the screen.

### *Improving Film Technique*

If they find the pictures difficult to understand under these circumstances then they do not hesitate to say so. If they cannot understand them then it is reasonable to suppose that the majority of other persons viewing those films would find them equally difficult to appreciate. The authors may be temporarily dismayed by the news but if they wish to improve their film technique they should attempt to find the possible reasons for the criticism. Such a criticism is no reflection on their abilities or activity, but merely an index to a fault of which they are not aware. It should be borne in mind that practised professional purveyors of amusement whose livelihood rests on the success of their efforts are not always able to be successful in 'getting over' an idea. In their case adverse criticism results in a depleted exchequer.

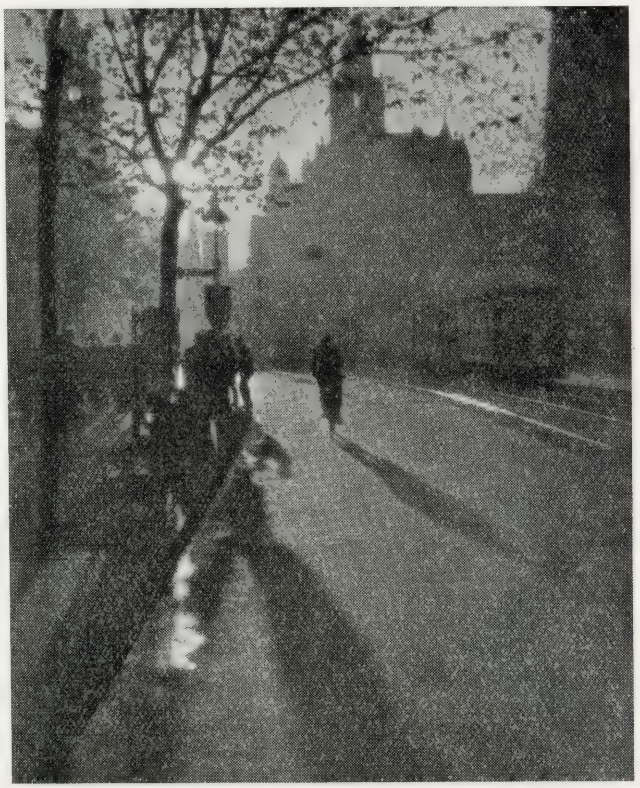
Another objection which has been raised by only two of our many correspondents is that our critics are somewhat too sparing in praise. Our experience is that in most cases the amateur producer of films is the recipient of a large amount of commendation from his friends and acquaintances, but that such praise is often not of a reliable nature and in any case is apt to be exaggerated.

### *Fundamental Errors*

When our critics find some good piece of photography or direction, or acting, or editing or any other kind of technique, they are only too ready to praise it, but they feel that, where mistakes and faults do exist it is more profitable to everybody concerned to point out those faults and possible remedies of them. The errors which are referred to are fundamental and the comments upon them are intended to assist by pointing out to the authors and others who read the criticisms the major pitfalls which should be avoided.

An interesting fact which has emerged from the examination of these dozens of films made by all kinds of people is that it is not always the 'veteran' or the elaborately equipped society which produces the best film. Nor is it necessarily the most sophisticated and expensive production which is the most pleasing. Here and there the newcomer who modestly sends in his little effort brings us a happy half-hour with a well seen, well photographed, well directed, happily titled effort and quite often this is a simple film with a simple theme. This, we feel, is partly because some people possess a cinematic sense to a greater extent than others, but much more because the elaborate film often presents a larger number of problems to be faced than can be handled adequately by amateurs with limited facilities and knowledge of cinematic technique. Simplicity and sincerity are to be commended in any creative art.

*Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Nom-de-plumes may be used if desired, but please do not forget to enclose your name and address. Films submitted will be returned to their owners within seven days.*



*This cleverly balanced picture depends for its success on its diagonal composition and careful balance of light and shade.*

**RIFF RAFF AND RIVALRY.** *By B. J. F. GORDON.* 16mm.

The story of this film is by John Mitchell, while Mr. Gordon acted as photographer, director and editor. The story, briefly, is of an elderly professor who is evolving a method of making artificial platinum, his

(Continued on next page)

*Imaginative angle, careful composition—both would have been set at naught in this shot without a sky-filter, for here is a case in which the sky is one of the essential features of the scene.*

daughter, the humble hero (who works in a fish factory but owns quite a nice car) and the villain and this slight story is treated in a really cheery manner. The villain, in particular, romps through it in a manner which is most attractive without detracting from his essential villainy.

The professor's beard in this film is as bad as Mr. Isaacs' in "The Crystal" (reviewed on page 319). The difference is that one is jet black while the other is white. The lighting is quite pleasant and capable. The professor is, quite frankly, not a good actor and not too well directed. The lovers were restrained—much too restrained until the final 'clinch' which Mr. Hero seemed to enjoy very much.

### *Obtaining Freedom of Movement*

One directorial fault was the considerable amount of 'crossing' of the characters, who get in the way of one another and of the camera in a most disconcerting fashion. One had the feeling that they were working in a very congested space and dodging lights and cable. One moment which gave a great deal of amusement to the assembled critics was when two bandits, rushing in to capture the professor and his daughter, carefully moved a table of instruments to one side before carrying on with the job. A lot more freedom of movement could have been obtained in this and in other scenes by varying the angle and by 'cheating' the furniture backwards and forwards. If it were not possible to move the camera because of the smallness of the studio, then the set itself could have been turned round in relation to the camera. A wide angle lens could also have been used.

Here and there Americanisms in the titles seemed out of place, even when used by toughs in the film. The said toughs, in spite of darkened faces, still managed to look quite respectable, because their clothes, though they may have been old, fitted and hung too well.

A motor car chase was somewhat dull for several reasons. First of all, the lover did not display enough urgency when starting it. Secondly, the cars were going too slowly (which could have been overcome by using the camera at half speed). Thirdly, and most important, the shots were not cut, and if the editor will only snip out all the sections of empty road before and after the appearance of the cars in each shot he will find the whole thing speed up tremendously.

Perhaps the most enthusiastic portion of the film was the fight between hero and villain. We are sure they both enjoyed it and it looks good on the screen. We have awarded an *Amateur Cine World* leader.

## READERS' FILMS

### ADVICE ON PERSONAL MOVIE-MAKING

(*Continued from previous page*)

### "AFTER ALICE." *By P. W. DRAKE.* 9.5*mm.*

The author informs us that this film was entirely shot with a Motocamera "B." The photographic quality is excellent in most shots, superb in some. The titles however, are the least satisfactory note. Though well exposed they are badly arranged on the screen. The main title puzzled us sorely. We could not understand it the first time and had to re-run this part of the film. Then we got "BARBARA IN AFTER ALICE." Finally, after some thought we realised that Barbara was the name of the little actress and 'After Alice' the name of the film.

The film opens with a little girl going to bed and reading "Alice in Wonderland." It is night-time in the bedroom (a splendidly lit shot) and Barbara wakes up. She walks through woodlands and finally reaches a tiny house. Finding a box of reducing tablets, she takes some and is suddenly ever so small. Entering the house she sees a doll dancing. This is a split-screen shot which is good but would have been better had Barbara appeared to have been looking at the doll. Then we got some model monsters which drive her back through the wood in a great hurry. The monsters get nearer and nearer, everything is chaotic and suddenly she is back in bed.

There are really some excellent moonlight effects in woodland, but, to be very critical, the balance and weight and manner of lighting is not the same from shot to shot and affects the continuity a little. One shot of the little girl taken from below is most effective, but is used too many times and in too many relationships. All but the first of these shots should come out.

For the general standard of workmanship, the conception of the story and the carrying out of the story in a convincing manner we have awarded the author an *Amateur Cine World* leader.

# *Reviewed by* AMATEUR CINE WORLD *Critics*

## DOWN DORSET WAY. *By H. L. WALLIS.* 9.5*mm.*

A beautiful film of excellent photographic quality, showing a fine sense of composition and feeling for movement and an appreciation of the value of light direction. It would make a splendid propaganda picture for Dorset and its seaside resorts. Yet it is just a record of a few holiday places and events taken with imagination and vision.

The exposures were consistently good, even in one shot of piston rods aboard ship, which was appropriately titled " Power Down Below." Another happy title was " An aerial escort on the way back," followed by some excellent shots of seagulls. Observe the value of these few simple words. They end a land sequence, they tell you the author is travelling back on his ship without showing the ship again, and they point the similarity between the soaring gulls and the planes they resemble so much.

The small faults we find are these : Firstly, there are one or two unnecessarily rapid panorams on seascapes which should be cut out. Then there are too many pictures of the sea under a title ' Storm.' Thirdly, it was somewhat unnecessary to precede a series of pictures of a sunset with a title ' Sunset.' We feel sure the author can think of something better than that.

One point particularly to be commended was the intelligent use of foreground objects either to frame the picture, or in some of the landscape shots, as a standard of size which immeasurably improved the impressiveness of the scenes. We have awarded an *Amateur Cine World* leader.

## OUR EASTER REVIEW & HOLIDAY IN FALMOUTH. *By D. E. RICHARDS.* 9.5*mm.*

The author anticipates our criticism by supplying his own. He states that we shall probably have something to say about the exposures, " the quivering hands of the amateur " and the editing. The exposures *are* uneven, there *is* evidence of a shaky camera in some places and the editing is perfunctory.

But while Mr. Richards falls into some of the errors that entrap so many beginners his films show that he has a cinematic sense. He has leavened them with a number of very good close-ups and in the main the shots are of moving subjects. In one case, the badminton sequence, however, they move too fast and in his effort to follow them the author has produced merely a dizzy effect on the screen. In a fast-moving ball game it is hopeless to try and follow the ball. Train the camera on the players and don't whizz it backwards and forwards between them. Quick cutting will convey the sense of urgency required.

There is a noticeable lack of imaginative angles, the subjects being mostly filmed broadside on. One or two shots from unusual or unexpected standpoints lend variety to a film. In the case of the amateur cinematographer stomachs are made to lie on now and again. There is also some rather speedy panning of scenes in one direction and back again in the other. If a scene is so beautiful or striking that it merits a pan do it slowly enough for the audience to have time to take it in without the necessity of taking them back on the same route. In any case, a quick pan back does not help the scene to register any better and is bad technique. One other point : " Holiday in Falmouth " is equipped with sub-titles but no main title, which seems a curious proceeding. However, the author is working on the right lines and we look forward to seeing other films from him.

## A MOTOR TOUR. *By W. TURNER.* 16*mm.*

The full title of this film spreads over several title cards. The film is a very competent record of a trip throughout France. The continuity is preserved, the places named, and a comparative geographic picture is conveyed by the use of a map which recurs throughout the film, a moving line showing the progress of the journey.

Unfortunately, after it has served its purpose for each section of the journey, the line disappears. We feel it would have been better to have retained it. Secondly though many of the places are named by the tiny names on the map, others are preceded by a title of their own, in which the type is at least four times larger, while sometimes things less important than place names are shown in this type. It makes for unevenness.

The photography, on the whole, was good but there are one or two unfortunate passages of halation partly due to processing and partly due to the high-contrast

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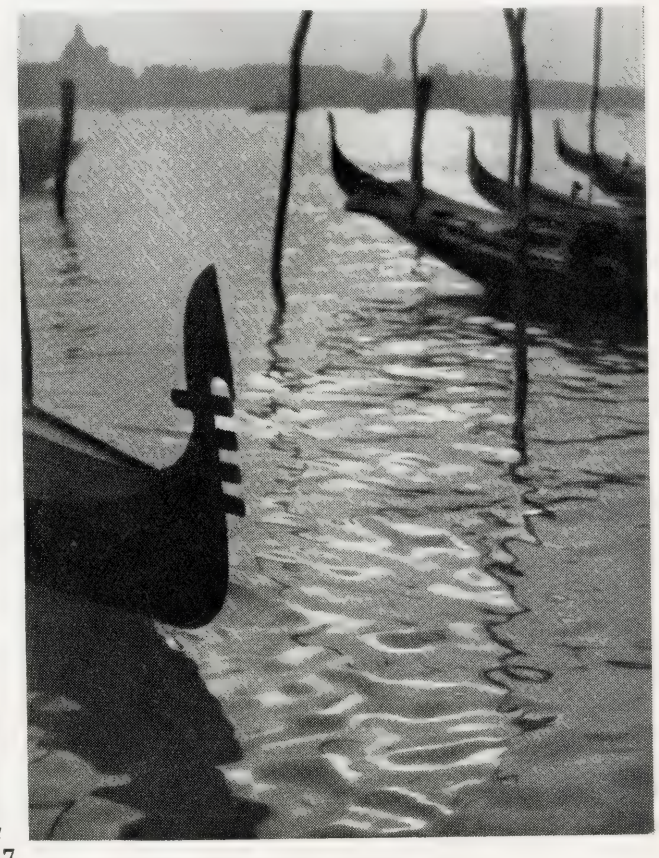


*A beautiful scene in which grace and dignity are inherent. It relies for its effect as much for the limpid reflections in the water as for the grouping of the craft. Use a lens hood for scenes of this kind*

# PERSONAL *Movie Making* TECHNIQUE

(*Continued from previous page*) nature of the subjects attempted, and in some cases to shooting against the light. In some shots over-exposure was excessive.

The film starts with the old familiar shot of the car going down into the hold one side of the channel, and coming up again from it on the other. To those who intend to take this shot in future, we say, like George Robey, "Desist." You will have had at least three hundred predecessors.

The film covered too many subjects and too much ground for us to describe it in detail, but it was meritorious in that it did not content itself merely with "tourist" sights, but included natural homely things that are the real life of a country. There was, however, a tendency to show too many scenes devoid of human or animal life, and of movement (other than that of the camera). Furthermore there was a paucity of close-ups of human and animal types. Of the relatives and friends of the author there were one or two terrible groups of suspended animation, which would have been too long even if they had been moving.

In the shots taken of the mountains, improvement could have been effected by introducing foreground objects, which would have emphasised size and distance. Some of the sequences were tantalising. For instance under a title, "Provencal Game," we were shown two brief shots of some men doing something which is not explained and which is certainly not clear to the uninformed spectator. Nevertheless the whole film shows thought and plan in construction and in editing, and we have awarded an *Amateur Cine World* leader.

**AN UNTITLED FILM.** *By MRS. V. WARING SMYTH.* 16*mm.*

This is a first effort and the author has evidently had a little trouble in loading the camera, because she has contrived to fog the film rather badly down the edges and at the end during the loading operation. Also there is the beginner's fault of too many panorams, while some of the shots lean sideways. Again, there is not enough human interest in some of the pictures, while many of the subjects would do equally well as lantern slides.

On the other hand, the exposures were consistently good and the points of view excellent. I should imagine that the author's eye for a picture was instinctive rather than the result of training for the reason that the restless camera often betrays a certain amount of indecision as to the best angle. The author should learn to keep the camera still and make the *subject* move.

In spite of these criticisms this film is so good for a first effort that we have no hesitation in awarding an *Amateur Cine World* leader.

**HOLIDAY MEMORIES, 1932.** *By J. G. KIRKMAN.* 9.5*mm.*

The title we quote is that given in the letter accompanying the film, but on the film itself the main title appeared to be "One Summer Afternoon." More crooked titling.

This film had a number of 'wipes,' which had been effected by painting the film with patches of waterproof ink. This had cracked in drying with an irritating and shoddy effect and, in any case, it often appeared that the wipe had been merely used as a stunt without any reference to its real usefulness. It is easy to fall into this trap unless you rigidly discipline yourself and avoid temptation.

*Shadows can be made the major feature of a scene, as well as a secondary one. Try experimenting with them. You will find it an intriguing pastime.*

This holiday record showed a healthy variety of subject and activity and no undue importance was placed upon persons, who shared prominence with all the other things which were typical of the holiday.

But on the matters of exposure and focus the film often fell to the ground. Again, in parts the film was difficult to follow. Some shots, for example, labelled 'Fishermen,' were difficult to understand at the beginning of the sequence. There was one excellent piece of camera work. Two rowing boats go out to drop a net. One stays in position while the other rows slowly away, the net being paid out all the time. Suddenly a rapid, flashing pan, from one boat back to the other, gives a vivid idea of the area covered by the net. Here is a case where a rule has been broken brilliantly.

**"ENA'S WEDDING."** *By N. REID.* 16*mm.*

This is a good, straightforward record of a wedding starting with a mildly 'trick' title of a bell, the opening sequence showing a little girl attendant receiving a posy of flowers and the subsequent shots showing the various most important people concerned both before and after the ceremony. There are one or two quite good close-ups and some very human pictures of the portrait photographer taking group pictures in a wind. A good film but not outstanding enough to be worthy of a leader.

# AMATEUR CINE SOCIETY FILMS

*We invite amateur cine societies to send us their productions for review in these columns. It would be helpful to other societies if they would state if the film sent is available for hire or loan. An animated leader will be awarded for films that reach a certain standard of merit. We suggest that before planning their next film, societies send us their latest productions for criticism. We may be able to give them useful hints that they can put into effect in their next photoplay.*

**THE CRYSTAL.** *By BECKENHAM CINE SOCIETY.* 16mm.

Technical data. Ensign Autokinecam with f/2.6 lens. Kodak supersensitive and ordinary pan film. Artificial lighting, half watt, with a maximum of 1.8 kilowatts.

Technically, the film is good, being well photographed and well lit, the titles well drawn and placed and the fades and dissolves competently carried out. The transition from actuality to a flash-back is well carried out by means of wipes and by careful timing and cutting. There is an imaginary world seen in the crystal which is well suggested in the models, but an explosion in this dream world is unconvincing because the producers have failed to realise that small models when blown up move considerably faster than their full size prototypes would move under similar conditions. This sequence should have been taken with the camera considerably speeded up.

Mr. Isaacs, an elderly Jew, fails to be completely impressive, partly through over-acting and partly through an extremely clumsy false beard. The B.C.S. make-up expert should study the subject of the natural growth of hair. Further, the elderly Jew is played by a young man wearing a young man's clothes. Appropriate clothes are as much a part of make-up as the grease paint on the face. Mrs. Isaacs is good, and so are the young couple, whose acting is admirably restrained and natural.

The accident sequence should be rebuilt. It does not quite succeed in its present form because there is no real suggestion of contact between the car and its victim.

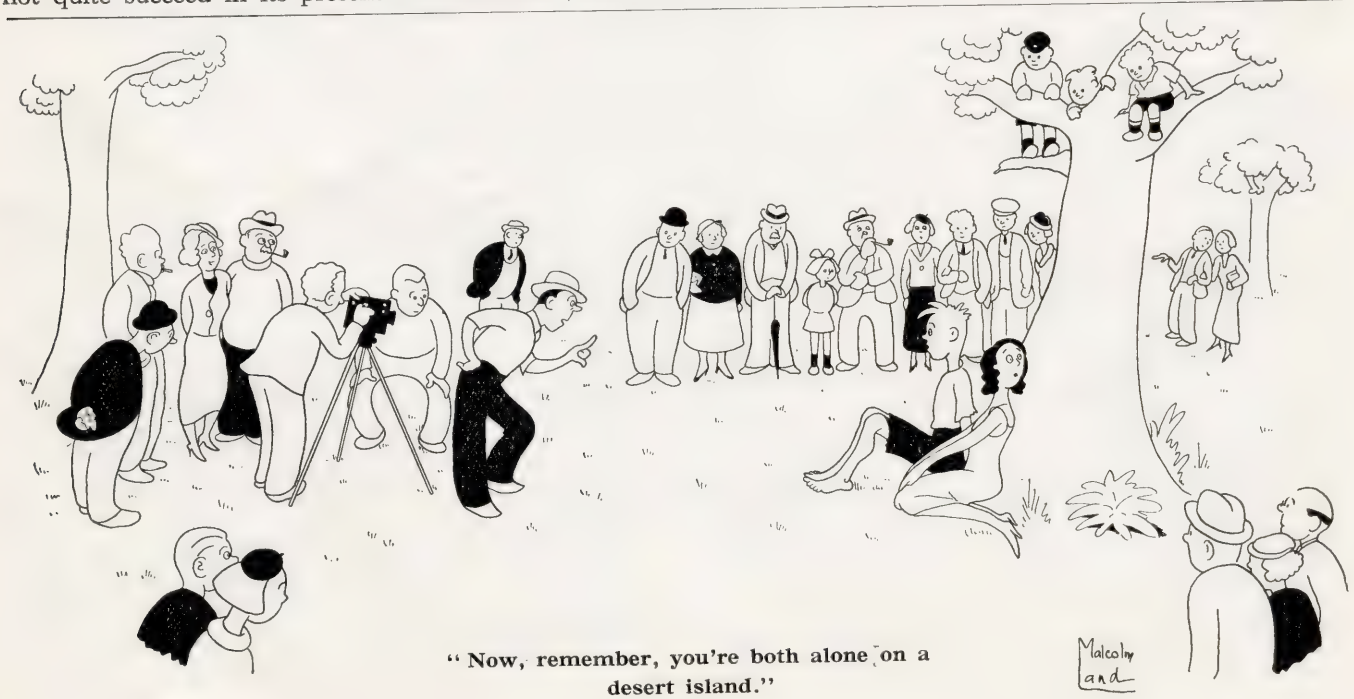
The story of the film, briefly, is of an elderly Jew who owns a crystal with magic properties of reproducing scenes from life on another planet and whose life the observer of the crystal can follow. The owner is the victim of an accident and a doctor who takes the crystal home with him sees the strange land and then an explosion occurs which shatters the crystal. That is the end of the film in its present form but it leaves the spectator unsatisfied and with a feeling that the whole story needs rounding off. Now, Mr. Producer, the film is good enough to merit a better constructed ending than at present. Why not have a shot at it? Beckenham have quite rightly not followed the ending of the story on which the film is based, it being a good *literary* ending, but not a cinematic one. But their own ending is hardly satisfactory cinematically, though dramatic.

In any case, because of the general high standard, we are awarding an *Amateur Cine World* Leader, but we should like to see the film again in an amended form.

**CIRCUMSTANTIAL EVIDENCE.** *By THE LINCOLN AMATEUR FILM SOCIETY.* 9.5mm.

The style and quality of the titles are very indifferent. The titles have been hand lettered in one case, typed in the rest, photographed and developed as a negative. The exposure is wrong and the development not too good, with the result that the titles on the screen are

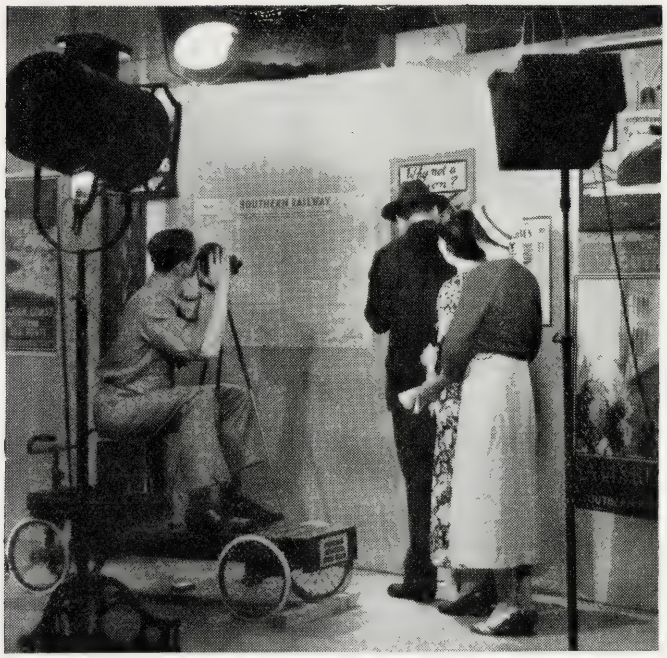
*(Continued on next page)*




**"Now, remember, you're both alone on a desert island."**

# AMATEUR CINE SOCIETY FILMS

(*Continued from previous page*)



*Shooting a scene from "So This is Business," Croydon Amateur Film Club production.*

grey, washy and nearly undecipherable. Yet no member of the Society has thought it worth while, for the honour of the Society, to make those titles again. We wonder why ?

The story of the film is by one of the members. Two lovers, one favoured more than the other. Girl's 21st birthday party, dancing on the lawn. The rejected suitor steals a necklace present, drops it into rival's pocket and accuses him of stealing it. The unfortunate one is immediately rejected with contumely by the lady. But alas for plotter, the gardener has seen the dirty deed and tries a spot of blackmail. But in spite of his villainy the gardener is most ingenuous and allows himself to be decoyed with the utmost ease to a nearby quarry. Here he is stunned by rejected lover who then proceeds to throw him over the edge of the quarry. A turf gives way and the two men are precipitated to death. This sequence is well done.

The virtuous lover, having most conveniently been completely forgiven by the lady in time for the sequence (at least we imagine he is forgiven, although we do not see the incident) comes walking with her arm-in-arm around the top of the quarry. They see the two bodies and hero obtains written confession from villain just before he dies. The End. Then we have about thirty feet of inexplicable shots of trains in motion.

The acting is fair, while the photography is quite good, the exposures are erratic and there is a certain amount of halation. Some of this could have been avoided by tinting such things as table cloths slightly yellow.

This is a film in which everybody has probably worked very hard and enthusiastically, but which has been spoiled because of lack of preparation. That the story is hackneyed does not matter a great deal—many professional stories are worse. But what does matter is that not enough trouble has been taken in preparing the scenario, establishing the character of the persons concerned, preserving continuity and establishing atmosphere. There are some imaginative angles and evidence of a cinematic sense, but the film fails to convince.

# The SEARCH *for* LOCAL COLOUR

Amateur cine societies who have difficulty in finding a good story may be interested to learn that Jeannie McPherson, the Edinburgh girl, who writes scripts for Paramount, has just celebrated the twelfth anniversary of the day she went to jail for the sake of Art and Cecil B. De Mille.

Jeannie was sent to a Detroit prison for theft under the name of Angie Brown. She went behind the bars to get local colour for the script of "Manslaughter," which she was then writing for De Mille. After three days of incarceration she decided that she had had enough . . . but she had to finish her term.

We do not suggest that amateur scenarists should break the law just to assimilate local colour, but if the story has a moral (and we haven't yet quite made up our mind if it has) perhaps it is that thoroughness and care over detail (essential traits in the make-up of a scenarist, but which so many amateurs lack) are not attained without enterprise and that complete familiarity with your material is necessary if your script is to be successful.

If one of the scenes in your film is laid, for instance, in a factory or a newspaper office, find out the procedure in such places before you shoot a foot ; if you are making an historical drama make good use of your local library to ensure that details are correct. Soak yourself in the atmosphere of the period. Thoroughness pays all the time. How often is an otherwise good scene spoiled by a foolish anachronism, an incident, setting or sequence that is quite alien to the subject ! And how easy it is to avoid such irritating errors !

But maybe, after all, this little story of the Lady Who Went to Jail is just another from the Hollywood publicity factories. But it contains the germ of an idea. It would not be at all a bad thing if quite ninety per cent. of Hollywood's scenarists went to prison.

## Another Recruit to the Ranks

*To the Editor, "Amateur Cine World."*

"It was through casually buying the May issue of your magazine that I became a yearly subscriber and an enthusiastic cine worker. I find your paper of great interest and wish it were published every week. Best wishes for continued success."

W.11. F. HARBOTTLE.

*A motor coach that never left the studio—a production still from a wholly delightful October release, "It Happened One Night," featuring Claudette Colbert and Clark Gable. The former is seen in the foreground.*

# OCTOBER RELEASES

## *Technical Features By JEAN STRAKER*

THE October films are a motley lot. A well varied run of nondescript pictures covers most of the usual cinematic subjects without rising in any instance to outstanding heights. If we are to tag the month with any label we might call it "humour month," for we have an unusually large allotment of full-length comedies.

Let us, then, find out something about screen comedy. The month starts with the release of *The Outcast*, a British-made Leslie Fuller comedy. The idea here has been to extract the utmost humour out of dog-racing and in a boisterous manner this object has been achieved.

### *An Opportunity Missed.*

The tendency in pictures of this type is to have one central character who is exceptionally dumb and is always getting into hot water on account of his stupidity. He has a mate who is even more stupid. It will be remembered that in Chaplin comedies, Chaplin is generally an exceptionally dumb central character, battling his wits against those of the rest of the world; but his pictures were a combination of comedy and tragedy and ended on a tragic note many times, thereby considerably raising the value of the films. Though comedy to us, the antics are tragedy to the character involved. Chaplin's greatness lies in that introspection in his films, whereby this tragedy is revealed.

In the Leslie Fuller picture we find an attempt has been made to let us see the "tragedy" of Fuller's life—remember some of the dog sequences—but it has been so insincerely introduced and so quickly smoothed over that it becomes little but bathos. Just figure for a moment how vastly superior the film would have been had Fuller's dog lost the race at the end, leaving him to wander on his miserable way. We should have felt genuinely sorry for the clown who could never do the right thing and the picture gained a tremendous emotional climax. As it was, the film ended on an insincere, happy note, which only smacked of artificiality.

Leslie Fuller gives us a caricature of the Little Man who is always doing everything for the good of everyone bar himself. A happy ending is foreign to his conception; he just goes on and on, even when the film is over; that is the impression to create.

### *Costume Comedies.*

Our next two comedians have costume subjects to exploit their fun: George Robey and Eddie Cantor appear in *Chu Chin Chow* and *Roman Scandals* respectively. Robey's humour is of a coarse variety and relies entirely on theatrical gesture and speech. Effective, but not cinematic! I saw the original "Chu Chin Chow" during the last year of its triumphant run at His Majesty's and so realise just how much the theme has lost in being screened. If we film fantasy we must leave earthly ideas well alone and use the full powers of the cinema to get fantasy on the screen. If, way back in the silent days you saw Fairbanks' *The Thief of Bagdad* you will remember how that was treated: the horse running through the sky; the warriors springing up from seed. That was screen fantasy.

In *Chu Chin Chow* we have only Robey's gestures and a lot of stolid thriller technique. *Roman Scandals* is another fantasy; the two films have similar slave sales. Here we have Eddie Cantor running riot amid Roman splendour, treating nobody seriously and making a fool of everyone. Cantor's humour arises out of his action in complicated situations, with plot and counterplot.

It is not likely that any amateur film maker would attempt fantasy of this description, but the method of building up comedy is most interesting: Take the case of the scenes with Eddie Cantor and the poisoned nightingales. To anyone coming in the cinema at that moment the action on the screen would appear bewildering; it would not be understood. Contrast this with Fuller as the bookmaker in *The Outcast*, when all the punters take the money from his bag. Here no knowledge of any previous event was required to appreciate the comedy of the situation. So, already we have two types of comedy. I do not think we need bother about Robey's; that is peculiar to himself.

In *You're Telling Me* we find Heath Robinson in film form. W. C. Fields is a grand comedian. Observe how his peculiar inventions in the film pull the house down with laughter. The automatic keyhole finder, in the form of a water funnel, the puncture proof tyre and the "murder"



(*Continued on next page*)

*When the sunlight is too strong for the camera sun-sheets have to be stretched over the action, as in this picture taken during production of "You're Telling Me." Notice, too, the silver foil reflectors for directing sunlight in any special direction.*

# OCTOBER FILMS

(*Continued from previous page*)

chair, are all inventions of a type we can build at home. This might be an excellent subject for an amateur comedy, *The Mad Inventor*, or something like that. Anyway, if you see *You're Telling Me* you will get a line on the idea. *Those Were the Days* is true burlesque in which all the characters contribute toward the humour. As the film is of a costume nature and depends so much on the whimsicalities of Will Hay ("Our Schoolmaster") it is not as useful to us as otherwise it might have been, but we can note it is apparently funny to see a magistrate sleep on a park bench all night!

Jumping from improbable to probable humour, we turn to *Looking for Trouble* and find some really smart stuff. The picture is American and modern and is brimful of clever dialogue ideas. Jack Oakie appears in this as well as *Murder at the Vanities*, which is released the same week. His blustering fun depends entirely on his own personality, so unless you have an actor as good as he in your society do not try any of his technique!

*Merry Wives of Reno* is worth seeing because of its light spirit and excellent teamwork, although its comic situations are of a well tried variety. *A Very Honourable Guy* is funny because Joe E. Brown has such a big mouth and does the most improbable things; *Double Event* because an old vicar tries to back horses; *Sing as We Go* because Gracie Fields is Lancashire's idea of a good laugh; *Sing and Like It* and *The Meanest Gal in Town* because they both feature that American comedienne, Zasu Pitts; *Harmony Row* and *A Ticket in Tats* because they are so silly and star Australia's own mirthmaker, George Wallace.

Thus, if you feel like studying screen humour during October, you have plenty of material at your disposal. I hope you have a merry time! But if you have got a natural born comedian among the players in your society just forget all I have told you about these films and let him find his own comedy level.

Enough of humour! *Java Head* is a remarkably sensitive picture. The action is conveyed by the flicker of an eyelid, a slight movement of hand or head. Most of the scenes are cut, too, on this movement. The trick work is rather good: the character portrayed by Elizabeth Allan is superimposed on a procession which she is supposed to be watching. Actually she had left for America when the procession was shot. It is very useful to remember this trick in case some of your players have to depart before shooting is complete.

The underwater scenes in *Tarzan and His Mate* are interesting. Notice their clarity and then refer to my notes on

(*Continued on opposite page*)

*Production still from a film called, amusingly enough, "Two Alone," released this month. It features Tom Brown and Jean Parker (seen in the photograph.) Compare the photograph with the drawing on page 319 and you will be heartened by the reflection that amateurs are not alone in having to act under difficult conditions!*

# *Cine Exposure Table for* OCT.

Compiled by
HAROLD B. ABBOTT

| TYPE OF SHOT | Deep shadow; woodland paths; close-ups in shadow; light interiors. | | | Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles. | | | NORMAL SUBJECTS<br>Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, fairs, sports meetings, etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles. | | | Promenades; light monuments and fountains, quayside; open camp and picnic scenes; aircraft "taking off"; track motor racing; open scenes at racecourses, sports meetings, agricultural shows, fairs, parks, country zoos, etc. | | | Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns. | | | Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes). | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| LIGHTING | f/ | | | f/ | | | f/ | | | f/ | | | f/ | | | f/ | | |
| | A | B | C | A | B | C | A | B | C | A | B | C | A | B | C | A | B | C |
| Brilliant sunlight .. .. | 3 | 4 | 4.5 | 4 | 5 | 5.6 | 5.6 | 6.3 | 8 | 6.3 | 8 | 9 | 7 | 9 | 10 | 8 | 10 | 11 |
| Weak sunlight or bright diffused | 2.5 | 3 | 3.5 | 3 | 4 | 4.5 | 4.5 | 5.6 | 6.3 | 5.6 | 7 | 8 | 6.3 | 8 | 9 | 7 | 9 | 10 |
| Diffused or slightly cloudy .. | 1.9 | 2.3 | 2.8 | 2.5 | 3 | 3.5 | 4 | 5 | 5.6 | 4.5 | 5.6 | 6.3 | 5 | 6.3 | 7 | 6.3 | 8 | 9 |
| Dull .. .. .. .. | 1.5 | 1.9 | 2.3 | 1.9 | 2.3 | 2.8 | 2.8 | 3.5 | 4.5 | 3 | 4 | 5 | 3.5 | 4.5 | 5.6 | 4.5 | 5.6 | 7 |
| Gloomy, or very dull .. .. | — | 1.5 | 1.9 | 1.5 | 1.9 | 2.3 | 2 | 2.8 | 3.5 | 2.3 | 2.8 | 3.5 | 2.8 | 3.5 | 4.5 | 3.5 | 4.5 | 5.6 |

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

*Group A*
Gevaert Ortho Reversal and Negative
Kodak Pan-Reversal (16mm. and 8mm).
Pathe R.O.F. and Negative
Selo Ortho. Negative

*Group B*
Agfa Ortho Reversal
Agfa Pan Reversal
Agfa Pan. Negative

*Group C*
Agfa Novopan Reversal
Kodak Supersensitive Pan. Reversal
Selo Hypersensitive Pan. Negative
Gevaert Pan-Reversal
Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/3.5

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m., and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide but for absolutely accurate work under all conditions the use of a meter is advised.

It should be noted that the times given are Greenwich Mean and not Daylight Saving.

## *Professional Films—October Releases*

(*Continued from opposite page*)

underwater photography a little while back. A *Tarzan* film, incidentally, would be a good subject for an amateur society. The trick double photography shots in *Thirty Day Princess* are cleverly done. Sylvia Sidney talks to herself for quite a while. This is a neat and novel effect and quite easily obtained. *Mala the Magnificent* also is full of trick work. Some of the most exciting scenes with the whales are just back projection shots. Though back projection is a tedious process and not easy to carry out, it is very useful for getting "colour" into a film.

*Manhattan Melodrama* is dramatically well constructed and worth seeing—but ignore the last scene. That should have been left out. *The Return of Bulldog Drummond* is told in terms of action and is therefore cinematic, very much like an amateur production. *Sadie McKee* is just the reverse. In *The House of Rothschild* everything is built around George Arliss. *My Song for You* is a sequel to *Tell Me Tonight*, which you should remember.

Melodramas include *Wharf Angel, Spitfire, Upperworld, Beggars in Ermine* (very good), *Success at any Price, The Lash, As the Earth Turns* (real and simple), *Gambling Lady, This Man is Mine. The Lost Patrol* is without a woman in the cast; *Wonder Bar* is just another revue!

## CINE SOCIETY FOR SUTTON?

Sutton, which is soon to receive its charter, is as yet without a cine society but we hope that we shall be able to chronicle the fact that a society has been formed in the near future. A useful opportunity to link up with civic activities by filming the charter day celebrations is offered. Readers interested should communicate with Mr. D. F. Sheen, I.A.C., of 32, Brighton Road, Sutton, Surrey.

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# EDITING IDEAS *for* Amateurs

## *in* New Documentary Film

THE amateur cinematographer can learn much from the professional photoplay as our critical analysis of current releases indicates, but it is the documentary that is the most valuable in this respect to the personal movie-maker. Unfortunately, good documentaries are few and far between but now that Gaumont-British Instructional have entered this field perhaps we may look for more frequent releases. Their first " dramatic documentary " non-story film is " Rising Tide," directed by Paul Rotha.

This film well repays study for not only does it contain much than can be pointed to as shining example, but also certain features of it that should *not* be copied. The film is intended as a study of unemployment and the practical remedy of it by the building at Southampton of the largest dry dock in the world and a huge new berthing quay for the mammoth liners of the future. But after having seen it (and I gave it very close attention) I have no clear idea of *how* the dry dock was built, or what it will do or what are the processes of manufacture of the various commodities that will be carried in ships to and from it.

*Eloquent backs ! One does not have to be told that the men are unemployed. (A shot from Paul Rotha's " Rising Tide," reviewed here.)*

This is because the central idea is not smoothly unfolded ; an attempt has been made to build up the drama and convey the theme by the editing. But the attempt fails. Cutting is too quick—at times hectic. Many of the shots are, pictorially, strikingly beautiful, but rarely are they held on long enough for them to register properly and so assist the logical unfolding of the theme.

This " diffuse " cutting, if it may be so termed, is typified by a sequence showing the convergence of merchandise from all parts of the world to Southampton. People, goods and traffic move all ways across the screen. Admittedly lace from Nottingham reaches the port from a different direction from that of cocoa beans from Africa, but when the *same* commodity is shown in one shot being carried from left to right and in the next from right to left, a confused impression is created and one loses sight of the fact that the merchandise is all bound for the same place. Quick cross cutting here defeats its own ends.

The titles are used very intelligently. They are all, curiously enough, in capital letters against a plain background, but they are easy to read and follow because in each case they are short and concise. When some of us might be tempted to use one fairly long title, the editors use three short ones. As a case in point, consider the following : " From the foundries of the north comes a steel gate for the dock to be set in its place." Nineteen words, which, with one exception, are of one syllable. They could go at a pinch in one title and most of us would thus use them. But here they are broken up into three and interspersed with pictures : (1) " From the foundries of the North " ; cut to shot of foundries ; (2) " Comes a steel gate for the dock " ; cut to shot of gate ; (3) " to be set in its place " ; cut to shot of gate being put into position. One is led on by easy steps and thus get a clearer idea of the whole process than one title, followed by the three shots, could convey.

A similar device is employed in some excellent shots of turbulent water : (1) Title, " 40 " ; cut to shot of slowly rising water ; (2) Title, " 400 " ; cut to shot of racing water ; (3) Title, " 4,000 " ; cut to shot of even more turbulent water ; (4) Title, " 40,000 Tons of Water," cut to violently turbulent water. M.


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# *What the* SOCIETIES *are Doing*

¶ *The wider their functions and activities become known, the more powerful will be the force the cine societies will be able to exert in the amateur cine movement. We invite Secretaries and publicity managers to help us disseminate news and views by sending us monthly reports on the activities of their clubs. Reports for the November issue should reach us not later than September 28th. Stills are also welcome.*

## ARISTOS AMATEUR PHOTOPLAYS

By the time this report appears, the five productions which complete this season's films should be ready for public showing sometime in November, and preparations for the winter session should be well in hand. The Dance Committee are negotiating now as regards the date and place of the society's Film Ball. It has been suggested that it should be held the first week of November, and it is hoped to have the support of quite a number of amateur cine societies. Definite details of this will be given next month.

The next production—a murder thriller—will have Miss Enid Jarrett and Stephen Taylor in the leads. Michael Rottwang will be director, Raymond Rutter, assistant director, Brian Attwell sound recordist, and Leslie Cresswell, camera. The continuity and make-up will be in the capable hands of Victor Trytel and Miss Vera Cresswell respectively.

The lighting will be controlled by Harry Taylor, Aristos' chief electrician, who has been very busy of late installing a number of new 1,000 watt lamps. It is interesting to note that the cable runs overhead, and not a foot of it touches the studio floor. This is a great advantage in that it enables the unit to have a more complete control of the set. Address all communications to the secretary, Miss M. Sheldrake, 14, Jocelyn Road, Richmond, Surrey.

## BECKENHAM CINE SOCIETY

"Holidays always make summer production work difficult when amateurs are engaged in making full-length story films," writes Secretary J. W. Mantle, of 56, Croydon Road, Beckenham, Kent. "Nevertheless, the Beckenham Cine Society is making excellent progress with three productions and a fourth film will be launched soon."

Members had few adverse criticisms to make when rushes of the three current productions were shown at meetings, and it is generally agreed that there is a distinct improvement in the standard of photography. We look forward, therefore, to seeing these films because the photography in the Beckenham C.S. film reviewed on another page is good; we congratulate them on doing even better.

Shooting in confined spaces and the producer's efforts to avoid monotony in "angling" have set the editor a problem in assembling the film "Malice Aforethought," which is the most nearly completed of the three production.

"Beckenham amateurs are learning that effective 'angling' has to be performed with the utmost care if smoothness of continuity is to be achieved," the report continues.

*A scene from "Prize and Surprise," Newcastle and District A.C.A. production. Another still from this film appears on the next page.*

"At the same time they are convinced that too many amateur films are ruined by stagey technique and are determined to exploit every advantage that the film-maker holds over the stage producer."

Some splendid character-acting has been revealed in the rushes of a film written and produced by the ladies of the society. Much thought and hard work is being put into this production which promises to be one of the society's best efforts.

"Beckenham is breaking new ground this year in attempting a full-length farce—the most difficult of all types of film for amateurs to produce, though many do not realise this until they see the disappointing results of their efforts. So far the work on this comedy has been excellent and the producers are fully aware that it is only by sustained comic acting and ingenuity that a farce can succeed. Hopes are high, therefore, that a notable advance will be made in this branch of film-making." A very encouraging report, Beckenham!

## BLACKHEATH FILM CLUB

The club is presenting its first production, "Auntie," on October 4th, 5th and 6th at Winchester House Studios, Blackheath. There will be a supporting programme of members' films. Its second film "Scum," a burlesque, will be presented on October 31st and there will be another show on November 28th. Details may be obtained from the secretary, Mrs. Barbara H. Vale, of 72, Hervey Road, Blackheath, London, S.E.3.

"Scum" is now in the hands of the editor and there only remain a few odd shots to be taken. The local Press took a great interest in this production and sent along two photographers armed with the most imposing cameras to get pictures of the unit at work. They succeeded in getting a few very good pictures, including a mid-air shot of the villain being knocked off a barge backwards into the swirling, and incidentally *very* evil-smelling waters of the Thames.

For the presentation of "Auntie" a transportable proscenium is being built to take a 6ft. x 4ft. screen and the musical accompaniment is being carefully considered from both the artistic and electrical points of view.

## CANTERBURY CINE SOCIETY

A new production has been planned by this society—"The Affair at the Acacias," a comedy dealing with one Sherwood Scrubbs and his assistant, Dr. Whatnot and their efforts to solve the mystery of the theft of a wristwatch. Twenty-five members of the Canterbury C.C. recently visited the studio owned by W. Entwistle, one of the members, and according to a local newspaper report "were amazed at what they saw."

Mr. Entwistle has for some years written and directed his own productions. The studio is about 45 feet by 20 feet. At the time of the society's visit a very ambitious set had been erected. "There were erected for filming," says *The Kentish Gazette*, "the living room of a Mexican family—the stone steps and entrance to the villain's house, the portico of the hero's house—another Mexican house in the distance (built to scale)—the exterior of the local bar, complete with swing doors and a street scene and a cosy fireplace nook in the heroine's house. It seems incredible that practically none of it is solid material."

Most of it was made of paper felt and all was constructed by Mr. Entwistle single-handed. "The lighting equipment has been constructed with papier maché, the tin foil from cigarette packets being used as a reflector and by this modest means approximately 2,000 candle power is obtained."

(*Continued on next page*)

# *Notes and News from the* SOCIETIES

## CINEMA ARTS FILM CLUB

This new club is being formed in conjunction with the Troxy Cinema, North Road, Brighton, one of its objects being to present films of outstanding merit and quality, both silent and sound, many of which are not easily available to the general public. When possible, the choice of programmes will be left to the members of the club. It is proposed to show all the films on a 16mm. projector and there will be facilities for showing members' films.

Among the films scheduled for screening are "The Hunchback of Notre Dame" (Lon Chaney), "The Golden Clown" (Gosta Eckman), "The Last Performance" (Conrad Veidt), "Othello" (Emil Jannings) and early Chaplin "shorts." For further information write J. C. Howe at the Troxy Cinema.

## CINEMA LEAGUE OF CHICAGO

Last October saw the birth of another American amateur cine club known as the J.P.I. Cinema League of Chicago. Honorary members are: Richard Barthelmess, screen idol of some fifteen years standing; Reginald Denny, English product of the screen; Norman Foster, also screen star; and the late Marie Dressler, the greatest trouper of them all.

"One production has been completed with success, 'On the Hoof,' with many other travelogues of the Fair and so forth," writes the sponsor, Edwin Brooks. "Plans were being laid for a two or three reel mystery production but were stopped owing to Miss Dressler's untimely death. A very profitable trip was taken to a Century of Progress at the Hollywood-at-the-Fair exhibit where such stars as Mary Carr, of 'Over the Hill' fame, Arthur Lake, of 'Harold Teen,' George Lewis, of 'The Collegian' series, and Johnny Harron, hero of a hundred 'silents' entertained us royally, showing all the professional equipment that goes into the making of a real production."

Rumour has it that a Canadian branch of the League will probably be inaugurated next winter. 16mm. is the size film used. For details as to membership and so on, address the secretary, Leo Brooks, 1454, South Harding Avenue, Chicago, Illinois, U.S.A.

## CROYDON A.F.C.

Croydon have made an alteration in their proposed schedule of productions given in our July report and instead of "Minuit" have been engaged in a film entitled, "So This is Success." Although only a comparatively short film it has been necessary to make a good many different sets but this was successfully accomplished and the film is now nearly complete.

It has been possible to give nearly everyone in the club who wished to try their hand at acting a chance to do so as a number of small parts were available. On one or two occasions where crowds were necessary, surprised visitors found themselves dazedly going through actions under unpleasantly hot lamps without having time to protest!

Although produced as a silent film it is hoped to add sound later. Before the close of this film they hope to start on "Shoot," a film showing how amateur films are made.

The club's policy is to help groups of members to produce films and not to engage in one particular production. The group, of course, shares the cost of the film stock and the club provides the equipment. This avoids members having to take part or help in a film which interests them little, for months on end.

*A leading player in an attractive setting in the Newcastle and District A.C.A. film, "Prize and Surprise."*

The new club room has become very useful, as making-up, the dispensing of refreshments, also lectures or meetings, can proceed there without disturbing the production of any film.

"If any readers or any club would like to come along and see us we shall be very pleased to show them round and there is still room for those who would like to join us," writes Miss F. Griffiths, the secretary, of 1, South Park Hill Road, Croydon.

## DERBY C.S.

The society's film, "A Run for Her Money" is nearing completion and by the time these notes appear will probably have already been shown—at the general meeting on Sept. 6th, at which there will be a re-election of officers. It is hoped to resume the fortnightly meetings in the near future. Please note the Secretary's change of address—Miss P. L. Smallwood, 165, Uttoxeter New Road, Derby.

## DESMOND A.F.C.

As announced in last month's *Amateur Cine World*, this is a new club. The age of members ranges from 11 to 14. The first production will be "Adventure," written by the leading lady, Miss Sybil Russell. Work on it has already begun.

Suitable premises have been acquired at 42, Walworth Road, Hitchin, and members are invited to use them at any time they wish. There is a subscription of 2/6 per month and many more members are urgently required, particularly on the technical side. Through the kindness of the studio manager a tour round the B.I.F. studios at Welwyn has been arranged for the end of September.

"We are greatly indebted to Mr. W. T. Roberts, of Luton," writes Secretary H. G. Green, "for the loan of cameras, etc." It is never too soon to begin amateur movie-making, or indeed, any other worthwhile activity and we are glad to find so much evidence of a real interest in the hobby on the part of our younger readers.

## FINCHLEY A.C.S.

Although no definite programmes are being arranged during the summer months, attendances at the studio on Monday evenings are good and have proved entertaining and instructive, one of the chief items being the "rushes" of holiday films. Judging by those viewed to date the F.A.C.S. Holiday Film Competition will be well supported this year.

The 'Documentary Unit' has again achieved notability by the completion of a film of the opening of the Finchley Children's Bathing Pool by the Lord Mayor of London. At a "command" showing of the film before the Council the Mayor of Finchley alluded to the film as "a historical record of one of our most successful functions," and he went on to say they now looked on the society as an organisation that was establishing a series of records of the works of the Council.

The forthcoming season's programme is being compiled and promises many interesting and novel features. The film play units are gathering material for new productions, but the society still has work for experienced scenarists and a make-up man. Any readers interested should communicate with the secretary, E. E. Thompson, "South View," Hale Lane, Edgware, Middlesex.

During the summer months the social side has been very active and outings have been arranged each month. Needless to say, the cameramen have been much in evidence on these occasions, a very complete record, both film and still, resulting.

# NOTES *and* NEWS *from the Societies*

## INDEPENDENT FILM MAKERS' ASSOCIATION

The first Summer School of Cinematography sponsored by IFMA was held at Welwyn Garden City over the first week-end in August. It started with the projection of some of the old silent classics—"Siegfried," "Caligari" and "St. Joan," and on the following day lectures and practical instruction in shooting were carried out.

Basil Wright gave a talk on Cutting and demonstrated the various effects obtained by different "montages" of the same strips of film. Stuart Legg talked on Shooting, demonstrating various camera lenses, filters, etc., and giving practical instruction in "camera approach."

There was also a lecture on the instructional film by Miss Mary Field (who is responsible for the well-known "Secrets of Nature" films; her book on them was reviewed in the August number of *Amateur Cine World*), followed by a display of members' films, including Donald Taylor's "Lancashire at Work."

P. A. le Neve Foster gave a talk on "A Movie-Maker in Moscow" and showed a film made by himself while in Moscow where he met Pudovkin and H. P. J. Marshall who was at one time an amateur film maker in England.

John Grierson lectured on Sound and this was followed by a display of films made by the members of the G.P.O. unit, and included "6.30 Collection," with its interesting use of sound as an accompaniment, "Cable Ship" and "Pett & Pott," directed by Grierson and Cavalcanti.

Members' films showed a high standard both in camera work and in editing, and included "The Outer Isle" by W. L. George, "Hunger Marchers" by J. Harris and also "Channel Islands." Le Neve Foster's "King's Visit to Manchester" showed a fine sense of cinema with its impression of expectancy and waiting crowds.

At the business meeting it was arranged that the London IFMA group should make a film, which is provisionally titled "Markets," dealing with Covent Garden, Billingsgate and the Caledonian Market. The Association runs a scenario service and has a number of interesting scripts available for production by amateurs interested in documentary, educational and experimental films. It has also compiled a list of films available on loan and hire to amateurs. Readers interested in this movement are invited to communicate with the secretary of IFMA at 32, Shaftesbury Avenue, London, W.1.

*Production still from Wimbledon C.C. production, "Wild West Wimbledon," to be shown this month.*

## LEICESTER A.C.C.

The comedy, "All's Well" has now been completed and it is in the hands of the cutters who will have sent it to the printers by the time this notice appears. The standard of this film is much higher than that of previous efforts, the chief reason for this being the excellent team spirit shown by members both before and behind the camera. The next production will be a thriller, with the provisional title, "Five Minutes to Twelve." "All's Well" supported by other films, is being shown at the Studio, 15, Elms Road, Leicester, on September 19, 20 and 21. For further information address the Secretary, R. T. Trasler at 85, Skipworth Street, Leicester.

## LONDON A.F.C.

Foremost in this society's recent activities were the combined efforts of their two cameramen, A. A. Pollard and A. J. Bromley, at the final daylight rehearsal of the Tidworth Tattoo. Fortified with Press passes they were able to roam the arena at will and got some extremely interesting close-ups; shots in Dufaycolor were also taken. As soon as this film is edited London A.F.C. will be pleased to loan it to their many friends in other clubs.

The 9mm. unit's production of "Swaine and Swine" is, temporarily, held up because of location difficulties. "We need a farm with pigs and to get one near London is proving extremely difficult," they write. Can any readers of *Amateur Cine World* oblige with any information? Somewhere in suburbia preferred.

"Many clubs are writing us enquiring the hire rate of our films. Through the medium of *Amateur Cine World* we should like to state that we make no charge, provided that suitable care is taken of them. In return we ask for the loan of films to be shown to our own members. If no films are sent to us, postage both ways is paid by the club borrowing our films. Incidentally, we prefer to loan only to clubs and not to individuals, although an exception can readily be made if the case merits it."

During the coming winter session the weekly projection evenings will be resumed. It is proposed to include in the programmes industrial films which proved so popular last session. Readers interested in this society are cordially invited to apply in the first case to Miss M. Jasper, 42, Fentiman Road, S.W.8.

## MANCHESTER F.S.

The M.F.S. has had a very successful summer season. H. L. Ollier has completed "What! No Oatmeal," a comedy set in Belle Vue Zoological Gardens. The film of the King's visit to Manchester to open the new Central Library was perhaps the most spectacular as well as the most successful production yet undertaken by the society, thanks to Le Neve Foster's excellent staff work.

The winter season promises to be an interesting one and it is hoped that practical demonstrations by Spicer Dufay and other firms will be a feature of the arrangements.

## SOUTH MANCHESTER A.C.S.

The production unit is highly satisfied with the rushes of the opening shots of their first production "The Society Diary," for which they went on location on August 19th. This film—on 16mm. stock—is a record of the formation of the society.

In addition to shooting there have been regular weekly indoor meetings, at one of which the assistant secretary gave a demonstration of interior lighting equipment made from parts bought from Woolworths. The cameraman is at present busy on the preparation of an animated leader based on the society's 'motif' which incorporates the initials S.M.A.C.S.

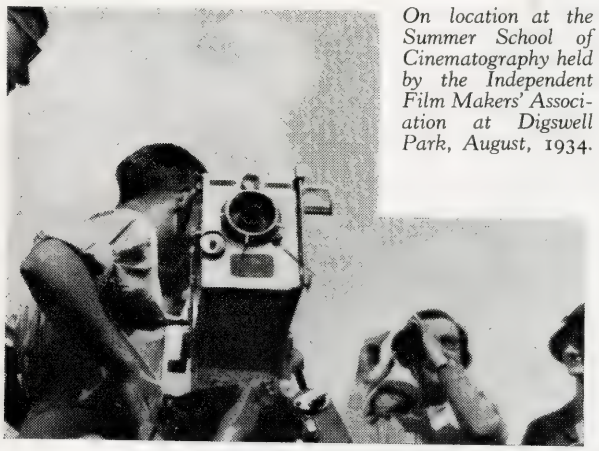
An active winter programme is now being prepared and the secretary, F. H. Swann, 'Brierdene,' Boxgrove Road, Ashton-on-Mersey, would be pleased to hear from other societies willing to loan films. There are still vacancies for members who should also write to the above address. Meetings are held weekly—at present, every Monday at 7.45 p.m. at the Robin Hood Studio, Stretford.

"We found the recent announcement in *Amateur Cine World* of the formation of this society a great help to our membership," writes the publicity manager.

# NEWS OF CURRENT SOCIETY FILMS

## RHOS AMATEUR FILM PRODUCTIONS

Production activities during the past two months have been confined to "The Coastguard" (tentative title), the smuggling story which is being directed by F. Morland Page. Most of the exteriors have been completed. The film will run to 600 feet 9.5 mm. Mr. and Mrs. Le Neve Foster, of the Manchester Film Society, recently spent an afternoon on location with the unit at Whitechapel Bay,



*On location at the Summer School of Cinematography held by the Independent Film Makers' Association at Digswell Park, August, 1934.*

which is the scene of the smugglers' activities.

The society has recently acquired a new projection room which is being fitted out with many professional devices. It is hoped that it will be ready for the first projection evening on September 27th. Twenty members can be accommodated with ease. Help from other societies will be greatly appreciated in the compilation of programmes, and offers of films very acceptable.

It is hoped to complete "The World Goes On" the third in R.A.F.P.'s series of Dramatic Experiments, towards the end of this month. The secretary is Miss Laura Hughes, "Albert Villa," Colwyn Crescent, Rhos-on-Sea.

## STOCKPORT & DISTRICT C.C.

This club has recently made a film of the Stockport Carnival. The rushes have come up to expectations; the unedited film will be screened when all members are present, suggestions from them noted and sifted and the film handed to an editor to complete in accordance with the accepted suggestions. The making of a film of Stockport is in hand and should be well forward by the time these notes appear.

On October 17th entries for the club's film competition will be shown. They will probably be judged by P. Le Neve Foster and the winner will be presented with a leader given by E. M. Greenwood. There will be a public projection night on October 31st (admission by ticket) when a full programme will be screened. Invitation tickets may be had on application to the secretary, S. Dent, 35, Neston Grove, Adswood, Stockport.

## WEST ESSEX F.S.

Poor weather has considerably held up work on the current film "Sunshine," but in the meanwhile, much has been done in the way of titling and processing. A series of experiments has been carried out under the direction of Mr. G. Taylor, testing the various developing formulas under club conditions. These were made necessary by the constant difficulty the society's technicians met with when handling panchromatic stock in hot weather.

As a result of Mr. Taylor's experiments, grain and reticulation, their two chief troubles, have been overcome. A number of locations have been planned, but cannot be held until uninterrupted sunshine is available, as most of the remaining scenes require to be shot in bright sunlight.

The other activities of the club have gone on as usual. The Camera Section has now prepared its winter programme, and has made arrangements for visits and outings. A series of competitions has also been planned, and prizes offered. The Dramatic Section has been exceptionally busy, and has produced two short plays in the last month, and is understood to have two more in rehearsal.

The committee is busy with preparations for the winter, and invites suggestions from all members. The first anniversary of the Society's inauguration comes in October, and already programmes are being devised to make the occasion memorable.

## WEST MIDDLESEX A.C.C.

The first meeting of the new session took place on September 11th at the Oak Rooms, Broadway Palladium, The Broadway, Ealing, W.5. instead of at the old meeting place at 105, Uxbridge Road, W.5. In future meetings will be held every Tuesday at 8.15 p.m. as usual at the new address.

The film, "Life is Rough" is very nearly finished, a few interior scenes only remaining to be taken, after which it can be placed in the hands of the editors. It has been decided to run a series of dances during the coming winter months in addition to the club's usual meetings and projection nights, the result of the last dance held in April this year having made the club determined to venture yet further into this promising field of "high finance."

One of the club members is working on what is described as an entirely new principle of colour films and their projection; another enthusiast is hard at work on a 9.5mm. sound equipment. All success to them! There is room for new members since the new premises are very considerably larger than were the old ones; any applications and correspondence will be welcomed. Address the secretary, H. P. B. Davies, 105, Uxbridge Road, Ealing, W.5.

## WHITEHALL CINE SOCIETY

Owing to the growth of this society, which now totals some thirty members, more commodious premises have been obtained in Somerset House and fortnightly meetings will be held on Wednesdays at 5.40 p.m. A very interesting syllabus has been arranged for the forthcoming season, commencing on Wednesday, September 26th with a demonstration of films on the Pathe S.O.F. 17½mm. talkie projector. Among other notable features will be a talk entitled "To Greece by Car with a Motocamera," by C. L. Smith, B.Sc., a visit to Wimbledon Cine Club and a demonstration of Dufaycolor films by G. H. Sewell, F.A.C.I. A copy of the syllabus and all particulars may be had upon application to O. Kordik, Room 92, India Office, Whitehall, S.W.1.

## WIMBLEDON C.C.

Cutting and editing of the current production "Wild West Wimbledon," is now in hand and the film will have its premier presentation early in October, after the Club's competition for the Brunel Cup. Production has been held up for a few weeks owing to holidays, but this has not seriously interfered with progress.

One always likes to hear of fellowship among movie-makers and it is interesting to note that several members of the Wimbledon Cine Club have set out on a 5,000 miles motor tour of Scotland. Cameras and plenty of stock are being taken and by the enthusiasm shown many good shots will be "put in the can."

Next season's programme will shortly be going to press and anyone wishing to receive a copy should write to secretary C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19.

## WOOD HOUSE PICTURES

This society enjoyed a successful two weeks on location at Brynkir, in North Wales, during which shooting was completed on "Sundown" under the direction of H. A. V. Bulleid, who is now proceeding with the montage. This picture, the story of which will be told entirely without sub-titles, is the antithesis of the "imitation-Hollywood" production. It will run to 400 feet of 16mm.

At the society's last projection evening "Left-hand Turn" (Selby Experimental Films) and "Stiffy's Sweepstake" (Wimbledon Cine Club) were screened. Address all enquiries to the secretary, M. C. Bulleid, at 11, The Crescent, Hadley Common, Herts.

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Will secretaries and publicity managers please note that the last day on which club reports can be received for the November number is September 28th.

# NEWS *of* I.A.C. *Cine Fellowships*

from THE INSTITUTE OF AMATEUR CINEMATOGRAPHERS

*Second Annual Banquet and Festival Week. November 12th to 17th.*

ARRANGEMENTS are now proceeding apace for this eagerly awaited event. Another milestone whose passing will be marked by a still greater step forward in cinematic progress. The winning films in the competitions will be shown and the awards will be presented, the latter by our President, His Grace the Duke of Sutherland, K.T., who will preside.

During this week arrangements will be made for parties of members to visit places of interest, studios and cinemas. These visits will be limited to very small numbers and only those who take tickets for the Banquet will be eligible.

*Blackpool Illuminations. October 6th and 7th.*

Have you ever seen the lamps of Blackpool from the giant racer whilst in full flight? The Illuminations are such that practically any camera can obtain the wonderful effect of a night run down these thrilling slopes at speed. There are still vacancies for members and friends who wish to join the party, although reservations must be made during the next fortnight to enable final bookings to be confirmed.

*I.A.C. International Contests.*

The final date for the preliminary forms has been passed, but owing to the recent generous offer of *Amateur Cine World* we have decided that these preliminary forms may be sent in up to September 24th. There is, however, no extension in the date for submitting the films themselves. From the forms already submitted it would seem to be a record entry.

*William E. Chadwick, F.A.C.I., Hon. General Secretary, Burley House. Theobalds Road, London, W.C.1.*

*SECOND OFFICIAL BANQUET*

*and Exhibition of Winning Films in the I.A.C. National Movie-Making Contest and Distribution of Prizes by His Grace the Duke of Sutherland, K.T., at the May Fair Hotel, Berkeley Street, W.1, November 16th, 1934. Tickets for members and friends, 15s. 6d. each. Members attending will receive their Reduced Rate railway vouchers, invitations to entertainments, etc., by early post.*

*Club Facilities.*

Affiliated societies may avail themselves of another I.A.C. service. Several societies have asked us if we can assist them in the adjudication of competitions held within their own clubs.

This we have promised to do and such competitions will be judged by members of the I.A.C. panel of judges in exactly the same manner and to the same standards as that of the general competitions. We need hardly point out that the comments and advice from such distinguished people will undoubtedly lead to that much to be desired improvement we have so earnestly asked for.

*World Tour of the 1933 Winning Films.*

Now that the demand for copies of these films has decreased somewhat and before the winter requests begin to mount up, we have decided to allow our members living overseas to see these films and obtain some idea of the standard of work which obtains in the Home Country.

Will those who are interested, either in exhibiting these films or in seeing them, please communicate with the Secretary at the earliest opportunity. Although we do not want them to be out of the country for long, we have already sufficient indication to show that the I.A.C. winning films will complete a circuit of the world before they return to Burley House.


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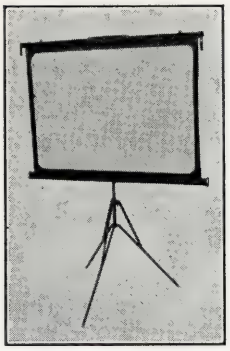

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# CAMERA TRICKERY

## *New Library Releases*

NOW is the time when the film libraries are being enriched with new additions—releases which will be reviewed from time to time in *Amateur Cine World*. Fox Photos have just added twelve new subjects to their library; all were made this year on 16mm. stock—not printed down from standard.

One of the most novel is "It Never Really Happened" (200 feet: £2 10s. for sale outright). It is a collection of trick shots which are none the less intriguing because we know how they are done. No "King Kong" marvels here, but simple trick photography such as any amateur can carry out. Indeed, as we have already indicated, an amateur cine camera was used.

*Here is how the title background on page 300 looks as titled with the metal letters supplied by the Midland Cine Service.*

We see stately craft on the Thames shooting along in jerks (stop motion photography), a bear and a walrus springing up out of a pond with remarkable celerity (dives reversed by holding the camera upside down), slums being built up instead of knocked down (reverse motion again) and similar subjects, including some amusing play with distorting mirrors.

### *Acrobatics*

Incidentally, one of the reverse motion shots showing passengers boarding a train backwards may be productive of useful ideas to cine societies about to embark on a film that calls for dashing agility and acrobatics on the part of the hero. The people who jump out of the moving train as it draws *into* the station appear to perform the difficult feat of jumping on it backwards with all the nonchalance imaginable as it draws *out* of the station in the reversed shot. A carefully selected camera angle can prevent such a shot from appearing merely farcical.

But it should be remembered that feats of agility can also be performed without the aid of camera trickery. Next time you see a cowboy take a tremendous leap into the saddle, remember he may have been catapulted into it by the simple expedient of jumping off a springboard!

Many amateurs who have cameras that will run at 64 frames a second fail to take full advantage of this refinement because they cannot think of sufficient subjects on which it can be used. Slow motion shots of somebody diving, playing golf or running seem about to exhaust its possibilities.

### *Slow Motion*

Yet slow motion can be used for other things besides sports and games. "It Never Really Happened" shows you one way and should set you thinking of others. A stream of office workers is seen crawling along to work over Westminster Bridge. They seem most unwilling to hurry—because the camera is running at 64 frames a second. But at six o'clock it is a different tale. Filmed at 8 frames a second they bound back home at breakneck speed.

"Young 'Uns" (400 feet, £5), another new addition to the Fox Photos film library, is of a popular subject—baby animals. Films of this type have a universal appeal; and pleasing as they do the most varied tastes, find a welcome place in any programme. Next time you go to the cinema mark the rapturous "Ohs!" and "Oohs!" that invariably greet a shot of a baby animal!

"Young 'Uns" opens with a

*(Continued at foot of col. 2, opposite page)*

# LETTERS *to the* EDITOR

*What Our Readers Think*

## CINE 8 WORK

Sir,—With reference to the answer on Cine 8 work on page 283 of the September issue of *Amateur Cine World,* I can confirm that spectacle lenses will answer perfectly as close-up lenses for the Cine 8 camera. I have had two brass mounts turned up on a lathe to the same dimensions as the filter mount.

I then obtained a 1 diopter lens (for distances of 40 inches) and a 2 diopter lens (for distances of 20 inches) and had them ground to fit the mount. These clip on to the camera lens and give perfectly sharp results at the distances mentioned.

By the way, please give us 8mm. workers a few kind words and help in your excellent new magazine. Admittedly this size is the Cinderella of the sub-standard world, but now that Bell and Howell have produced an 8mm. film projector its status is bound to improve. With best wishes for your continued (and deserved) success. T. STEWART.
New Malden, Surrey.

*Apart from loading, the technique of filming with a Cine 8 camera is substantially the same as that of other sizes and the majority of articles we publish are as much applicable for 8mm. work as 9.5mm. and 16mm. However, 8mm. has its own problems, although they are closely related to those that present themselves with other sizes and the 8mm. worker will certainly not be forgotten. Our competition is one indication of this. Cine 8 users are invited to let us know what particular aspect of their hobby they are most interested in and to submit for our solution any difficulties they may encounter.*—EDITOR.

## SOLVING YOUR PROBLEMS

Sir,—Some time ago I sent you a query about exposures—that bugbear, as it seems, of beginners. I received a careful and helpful answer from Mr. H. B. Abbott and have sent him a note of my thanks. I also wish to thank you for taking so much trouble to oblige me.

Baby cine users are on the increase and if the spirit you have shown in regard to myself is the spirit behind *Amateur Cine World* and *amateur cine people knew it* and knew how willing you are to help them in the difficulties of the early days, I am sure the circulation would go up with a bound. I am very greatly indebted. If you care to use any of this letter in *Amateur Cine World* you may do so. T.P.
Stepps, Glasgow.

## CHARITIES BENEFIT

Sir,—I acknowledge with thanks the receipt of your cheque in respect of my contribution in a recent issue of *Amateur Cine World*

I think I may say that as a keen amateur cinematographer my primary object in writing the article was to pass on to other amateurs information which I had gathered from personal experience and which I thought might be useful to others.

For this reason I have decided to divide your fee between the funds of the British Empire Cancer Campaign, The Cancer Hospital (Free) and the Shaftesbury Society's Holiday Homes for poor children and I am pleased that *Amateur Cine World* has been the means of helping three causes in which I am interested. I sincerely wish your paper will continue to have the success it well deserves. EXPERIENTIA DOCTUM.
Yeovil, Somerset.

---

Mr. Trevor Jenkin, of 352, High Road, Wood Green, London, N.22 proposes to form a cine society in the Wood Green and Palmer's Green district and will be glad to hear from any reader interested.

---

## CAMERA TRICKERY

(*Continued from opposite page*)

baby-on-the-lawn sequence; then comes a title to the effect that it is not only human babies that are lovable, followed by shots of baby animals and birds in countryside and zoo. A simple little film but 100 per cent. box-office. It was a mistake, however, to include pictures of small snakes writhing over each other. This sequence strikes a jarring note to what is, in effect, a little idyll, for few people have any liking for snakes —even baby ones.


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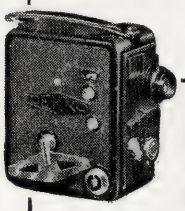

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# A *Dufaycolor Talkie*

THE Thames Valley Amateur Cine Society has just completed what is probably the first sound-on-disc talkie with Dufaycolor film. It was shot in daylight as they have not yet been able to experiment with this stock in artificial light. 100 feet of film was used and an animated title was incorporated which has reproduced splendidly.

"The Verdict," the Society's other post-synchronised talkie is now completed. It was produced mainly with the idea of ascertaining if it was possible to get the usual changes of camera angle and at the same time keep in synchronisation. This was achieved by the flash lamp method and in 100 feet of film some twenty different camera angles were obtained. The film took nearly ten weeks to produce and about fifteen hours to edit.

Thames Valley A.C.S. is now working on a short silent comedy on 9.5 stock. The monthly shows to which the public are invited by ticket will soon be recommenced and it is expected that the first show will be an exhibition of the society's own talkies.

Studio nights take place every Tuesday and membership is steadily increasing; amongst the new members are Mr. Harrington-Moore and Mr. Dixon, well-known in cine circles. Technically-minded movie-makers are welcomed and the society would like to co-operate with other clubs with the object of exchanging views on matters appertaining to the cine movement. Enquiries should be addressed to Cinephoto House, 6, Park Road, Teddington, Middlesex.

## *Another Beckenham Society*

"I should like to bring to the notice of readers of your most concise and helpful journal the fact that I am just starting a cine club," writes Mr. Charles Hurrie, of 7, Foxgrove Road, Beckenham. "We are situated in a delightful position, there being a good deal of scope for outdoor work. The out-of-doors will be our first film setting until we have sufficient members to commence studio work this winter. I trust I shall be able to furnish you with a report of our success."


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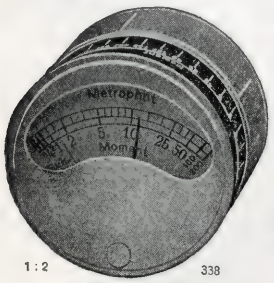


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*By Our Experts*

*On this and the following pages is a selection of replies to readers' enquiries. A large number have been sent by post. If a postal reply is required, please remember to enclose a stamped addressed envelope. Address your enquiry to the Editor "Amateur Cine World," 4-8, Greville Street, London, E.C.1. We would remind readers that the coupon on page iii. of cover must accompany each query. A number of queries have been received recently to which no coupon has been attached. The coupon is available for one question only.*

RE - INTENSIFYING FILM—(*G.R.V., Chiswick, W.4.*)

It is possible to re-intensify the reversal film (as described in a recent article in *Amateur Cine World*) as many times as necessary, but subsequent treatments will not give very much more density. For a very over-exposed reversal film it is preferable to use an intensifier giving more density, such as :—

| | |
|---|---|
| Mercuric chloride | 1 oz. |
| Hot water .. | 16 oz. |

Filter, and after cooling add :

| | |
|---|---|
| Hydrochloric acid | 30 mins. |

: bleach in this solution and wash well. Blacken in :

| | |
|---|---|
| Ammonia .880 .. | 1 oz. |
| Water .. .. | 30 oz. |

Wash well and dry.

This will not coarsen the grain unduly.

AFTER TREATMENT OF FILMS —(*G.L.W., Sale*).

Your selection of an Ammonium Persulphate Reducer for treating excessive density, which is also accompanied by excessive contrast, was correct.

This reducer, although sometimes rather uncertain in its action, should not cause discolouration. Without seeing a sample of the fault it is not possible to attribute a definite cause, but from your description it appears to be a case of Dichroic Fog—which is green when looked at and reddish pink when looked through.

It is commonly caused by contamination of the developer and may have been caused in your case by faulty washing technique either after the original processing or after reduction. It can probably be dispersed by treating the film in a very weak

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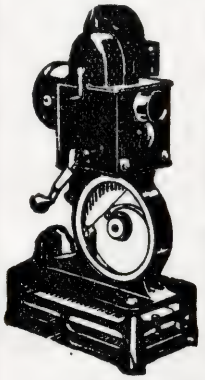

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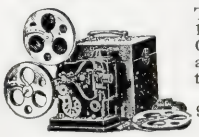

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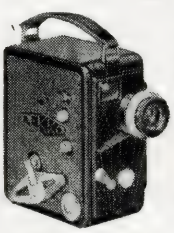

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# REPLIES *to* READERS

*(Continued from previous page)*

solution of Farmers Reducer—say
Potassium Ferricyanide 40 grains.
Hypo (plain crystals) 300 grains.
Water, 80 ozs.

The film must be thoroughly soaked in water before immersion in the above bath. Do not treat the whole film until you have tried the effect on a small sample piece.

LIGHTING—(*H.E., Finchley, N.*3.)

Using your widest aperture, f/3.5, and P.S.P. film, to light a scene measuring six feet wide, with the lamps well bunched round the scene, would take between five and six kilowatts, if you wish to secure a reasonably high-key effect.

FOGGING—(*N.L.C., Dukinfield*).

The fogging which is occurring is almost certainly due to a light leak into the camera. The position of the fog patch in relation to the first frame of the shot is identical in the samples you submit.

When the film is travelling through the gate the leak is not sufficient to cause fogging, but when the camera is temporarily laid aside and the film is stationary the action of the extraneous light is taking effect on the same portion of the film. The extent of the fogging is probably governed more by the strength and angle at which light is striking the leak hole than by the time the film is actually stationary in the camera.

The position of the fogging indicates that light is reaching the film between the gate and the exit from the loaded compartment of the charger. The light-trap join between the lid and the body of the camera is, of course, suspect.

If the leak is not obvious and does not lend itself to a simple remedy, the camera should be returned to the makers for inspection.

BUCKLED FILM—(*F.W.G., Liverpool* 4).

There are two most likely causes of buckled film. The first is the use of an excess of cement when splicing. The action of cement is to dissolve or partly dissolve the film and under its action the film tends to change shape.


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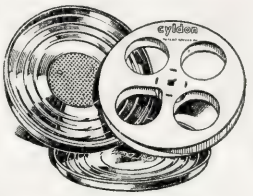


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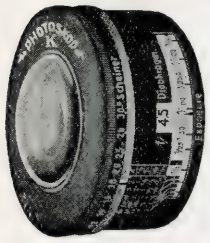

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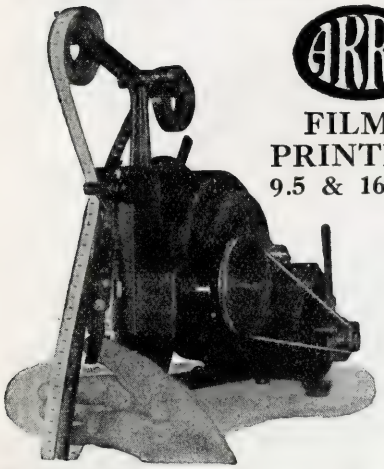

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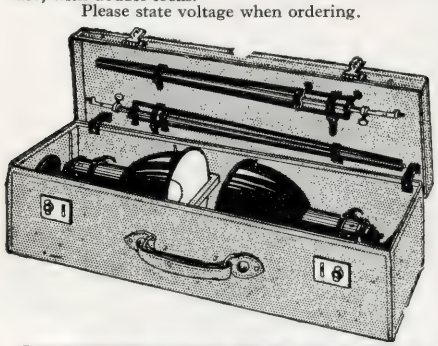

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Another cause of buckling is heat and in 9.5mm. film this has a double effect. A buckled film will often cause the claws to 'miss fire' so that the film does not move in the gate. Then the film gets very hot and buckles more than ever and sometimes boils and blisters.

This buckling and blistering can be caused in any projector by holding the film still and lifting the safety shutter. Ordinary standard film will burst into flames under these conditions, hence the very stringent fire regulations and mechanical precautions against stoppage on standard projectors.

CENTRING TITLES — (*G.R.E., Halifax*).

Using a 25mm. lens (which is the usual standard for 16mm. camera) at a distance of two feet from the lens, the area covered is .78 feet wide by .58 feet deep.

Using a title card with a width of nine inches (.75 feet) the camera, at a distance of twenty inches, will cover the centre of the card leaving a strip half an inch wide all the way round. This is desirable as it admits of a small degree of error. If your lens is of a fixed focus, sharp focus can be obtained at this distance by using a supplementary lens and a suitable lens can be made by mounting a spectacle lens of a focal length equivalent to the length between the camera and card.

The usual way of securing centring is to describe on your title board a rectangle for the card itself, and a similar rectangle for the area covered by the viewfinder. The centre of the first rectangle will be on the focal axis of the taking lens, and of the second rectangle on the focal axis of the viewfinder system. Then if rectangle number two is correctly centred in your finder, rectangle number one must be properly covered by the taking lens. An even better method is to construct a cradle for the camera into which it can be rigidly locked with the full knowledge that the lens is accurately covering the title board.

TITLING—DISTANCE OF CARD (*V.G.H., Reading*).

The camera should be placed at a distance from the title card which will enable the lens to cover the required portion of the surface of the card. The best way to fix this

(*Continued on next page*)


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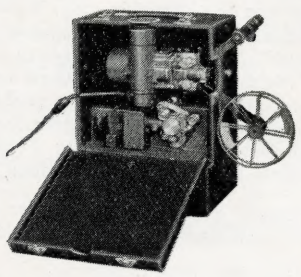

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# REPLIES *to* READERS

*(Continued from previous page)*

distance and position is by means of a slip of thin ground glass or matt film in the gate of the camera, used in conjunction with a magnifier. There is a special magnifier made for this work.

In order to secure sharp focus obtain from an optician or from Woolworths eye-glass lenses of the same focal length as the distance between the camera lens and the card and fix this supplementary lens in front of the camera lens by means of a suitable improvised holder.

TITLING—SIZE OF CARD—(*S.B., Hendon, N.W.4*)

The appropriate size of title card to use at 18 inches from a 9.5mm. cine camera is about 9 ins. by 7 ins. This is very convenient as it enables 10in. by 8in. photographic originals to be used for background purposes. The lighting of a crowd of people watching a picture on a screen should be arranged so that it comes from the direction of the screen—or appears to do so. The best method is first to take the scene with a background of black and then to double expose the picture on to the background. Alternatively, with P.S.P. film, you might try back-projection of the picture.

PATHESCOPE FILTERS—(*E.H., Birkdale*).

The yellow filter marked 'Jaune, Ce 4' is a four times filter with Orthochromatic film. With Panchromatic film the factor is about 2.

If the reading without a filter is, for example, f/10, opening up to f/7 will double the exposure, while opening up two stops to f/5 will multiply it four times. The same relationship holds with other stops and the necessary adjustment should always be made when using a colour filter.

### CINE BARGAINS

The City Sale & Exchange, Ltd. have just issued a folder, "Surplus Summer Snips," detailing a wide range of second-hand photographic and optical apparatus taken by them in part exchange during the past season. There are some attractive bargains in cine apparatus. A copy of the folder can be obtained from 54, Lime Street, London, E.C.3.


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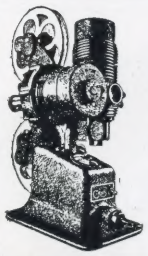

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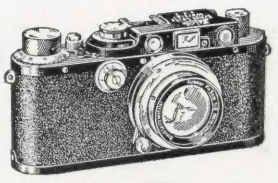

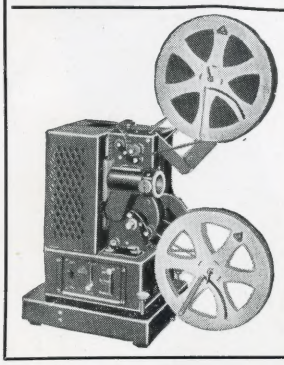

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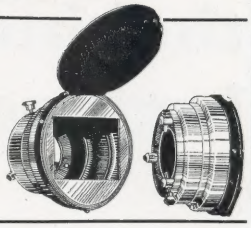

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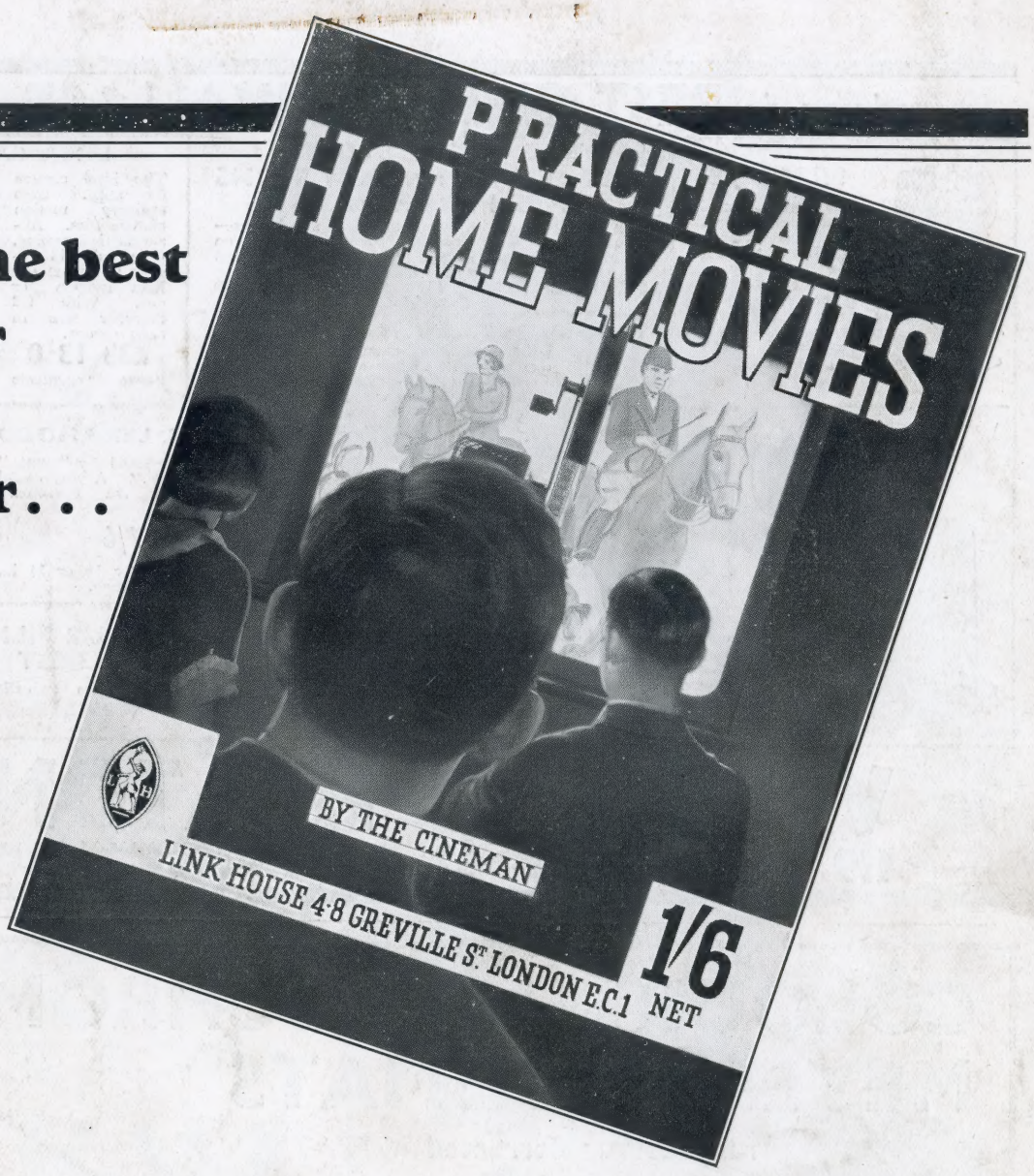


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